

LONDON

CENTURIES OF STYLE

SILVER, EUROPEAN CERAMICS,
PORTRAIT MINIATURES AND
GOLD BOXES

Tuesday 2 June 2009



CHRISTIE'S

INTERNATIONAL DEPARTMENTS & AUCTION CALENDAR

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18/03/09

AUCTION CALENDAR 2009

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12 MAY

CHRISTIE'S INTERIORS - STYLE & SPIRIT
LONDON, SOUTH KENSINGTON

21 MAY

A WEST COUNTRY TRADITION: AVON
ANTIQUES
LONDON, SOUTH KENSINGTON

22 MAY

SILVER AND OBJECTS OF VERTU
NEW YORK

2 JUNE

CENTURIES OF STYLE
LONDON, KING STREET

9 JUNE

IMPORTANT EUROPEAN FURNITURE,
WORKS OF ART, CERAMICS, TAPESTRIES
AND CARPETS
LONDON, KING STREET

17 JUNE

LE GRAND GOUT: A PRIVATE EUROPEAN
COLLECTION
LONDON, KING STREET

23 JUNE

IMPORTANT MOBILIER, CERAMIQUES
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22 SEPTEMBER

CHRISTIE'S INTERIORS - STYLE & SPIRIT
LONDON, SOUTH KENSINGTON

29 SEPTEMBER

CHRISTIES INTERIOR'S - MASTERS &
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LONDON, SOUTH KENSINGTON

16 OCTOBER

SILVER AND OBJECTS OF VERTU
NEW YORK

20 OCTOBER

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CERAMICS
NEW YORK

10 NOVEMBER

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CÉRAMIQUES EUROPÉENNES ET
ORFÈVREURIE
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17 NOVEMBER

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LONDON, SOUTH KENSINGTON

17 NOVEMBER

CENTURIES OF STYLE
LONDON, KING STREET

17-19 NOVEMBER

COLLECTION
PARIS

20 OCTOBER

IMPORTANT EUROPEAN FURNITURE,
WORKS OF ART, TAPESTRIES, CERAMICS,
SILVER AND CARPETS
NEW YORK

16 DECEMBER

IMPORTANT MOBILIER ET OBJETS D'
ART, SCULPTURE, ORFÈVREURIE ET
CÉRAMIQUES EUROPÉENNES
PARIS

Subject to change.

16/04/09

CENTURIES OF STYLE

SILVER, EUROPEAN CERAMICS, PORTRAIT MINIATURES
AND GOLD BOXES

Tuesday 2 June 2009

PROPERTIES FROM

The Late Dr William Lindsay Gordon
Jaime Ortiz-Patino
The Worshipful Company of Tin Plate Alias
Wireworkers

AUCTION

Tuesday 2 June 2009
at 11.00 am Lots 1-155
and at 2.30 pm Lots 156-318
8 King Street, St. James's
London SW1Y 6QT

AUCTION CODE AND NUMBER

In sending absentee bids or making
enquiries, this sale should be referred
to as **JUNO-7731**

VIEWING

Friday	29 May	9.00 am - 4.30 pm
Sunday	31 May	2.00 pm - 5.00 pm
Monday	1 June	9.00 am - 4.30 pm

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Back cover: Lot 155

[20]

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CHRISTIE'S

1
A PANEL OF NINE SPANISH POTTERY CUERDA SECA
RECTANGULAR TILES
 CIRCA 1550-75, PROBABLY TOLEDO

Forming a repeat foliate design centred by three blue staves entwined with green stems issuing ochre and green leaves and manganese buds (slight chipping to rims, small losses to corners and glaze flaking)

14 $\frac{3}{4}$ in. (36.5 cm.) x 17 in. (43.2 cm.) overall

£1,500-2,000

US\$2,200-2,900
 €1,700-2,200

2
A PANEL OF NINE SPANISH POTTERY CUERDA SECA TILES
 CIRCA 1520-50 AND LATER, PROBABLY SEVILLE

Each decorated with a central blue, ochre and manganese flowerhead issuing thistles alternating with ochre *fleur-de-lys*, within a band of chevron ornament, the borders with geometric panels in green, ochre and blue (slight losses to some corners, some rim chipping and flaking)

16 $\frac{1}{4}$ in. (41 cm.) x 15 $\frac{1}{2}$ in. (39.3 cm.) overall

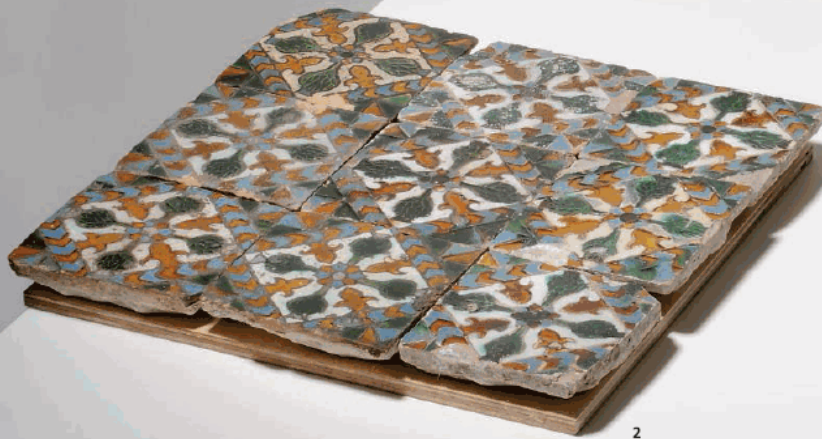
£1,500-2,000

US\$2,200-2,900
 €1,700-2,200

See Anthony Ray, *Spanish Pottery 1248-1898* (London, 2000), no. 910 for a single tile of this design.



1



2

2

3

FOUR SPANISH POTTERY CUERDA SECA TILES

THE FIRST TWO CIRCA 1525-75, PROBABLY SEVILLE, THE SECOND TWO CIRCA 1550-75, PROBABLY TOLEDO

The first two of rectangular section, decorated with a continuous pattern of blue-ground gadrooned ball ornament issuing green acanthus and ochre leaves, the second of square section, each decorated with grotesques (chipping and losses to first two, slight chipping to rims of second two)

The first two 4½ in. (11.5 cm.) x 9¾ in. (24.7 cm.); the second 6 in. (15.2 cm.) x 5¾ in. (14.5 cm.)

(4)

£1,000-1,500

US\$1,500-2,200

€1,200-1,700

For the first two see Anthony Ray, *Spanish Pottery 1248-1898* (London, 2000), p. 365, no. 896 for a near identical single tile and p. 368, no. 912 for a related tile.



4

AN HISPANO-MORESQUE GOLD-LUSTRE DISH

FIRST HALF OF THE 16TH CENTURY, PROBABLY VALENCIA (MANISES)

The central raised boss with a foliate design reserved on a broad band of gold lustre, the well with two continuous bands of ovolos enclosing birds, the broad border moulded in relief with alternating leaves and stalks, reserved on a ground of flower-sprays and trefoils, the reverse with ferns and whorls centred by a rosette within concentric lines, pierced for suspension (two small rim chips, short hairline crack to rim, minor glaze flaking and wear)

1 5/8 in. (39 cm.) diam.

£1,500-2,500

US\$2,200-3,700

€1,700-2,800



3

5

AN ITALIAN MAIOLICA CIRCULAR PORTRAIT PLAQUE
CIRCA 1500-20, PROBABLY DERUTA OR MONTELUPO

Modelled in relief with a portrait bust of a man to the left, wearing an ochre robe tied with a green ribbon, his features picked out in blue, reserved on a blue ground, the border with a broad band titled *LIO(F)R(A)O/MERP* (restored section to rim at 12 o'clock with associated hairline crack running down head to tip of ear, minor chipping and glaze flaking)
11½ in. (29.2 cm.) wide

£7,000-9,000

US\$11,000-13,000
€7,800-10,000



5

THE PROPERTY OF A COLLECTOR

6

AN ITALIAN MAIOLICA ARMORIAL TWO-HANDLED VASE
CIRCA 1520-30, PROBABLY DERUTA

Of compressed globular form with an everted rim and loop handles, painted on both sides with a coat of arms within a masked yellow escutcheon surmounted by a winged head of a boy, against a ground of scrolling *bianco-sopra-bianco* foliage (chipping to rim and to one shield, concentric hairline crack across part of body, some minor glaze chipping)
9½ in. (24 cm.) high

£3,000-5,000

US\$4,400-7,300
€3,400-5,500

4



6

Several pieces with the same arms, the identity of which is currently unknown, have survived and are presumably from the same service. A ewer of similar form to this vase was formerly in the von Pannwitz Collection, Munich, sale Helbing, 24 and 25 October 1905, lot 261. A globular jug with the initials *S F* and the date 1559 is illustrated by Carola Ficco and Gabriella Gheradi, *Ceramiche Umbre dal Medioevo allo Storicismo* Museo Internazionale delle Ceramiche in Faenza Exhibition Catalogue (Faenza, 1988), Vol. I, cat. no. 210. A dish from the same service in the Wallace Collection, London is illustrated by A.V.B. Normam, *Wallace Collection Catalogue of Ceramics I, Pottery, Maiolica, Faience, Stoneware* (London, 1976), p. 86, cat. no. C34.



7
A CASTEL DURANTE MAIOLICA BELLA DONNA DISH
 CIRCA 1530-40

Of low footed form, painted with a bust-length portrait of a young woman turning to look over her left shoulder, wearing a broad yellow ribbon entwined in her hair, a beaded necklace and a blue, green and yellow shaded dress over a white chemise, before a scrolling ribbon inscribed *PORTIA*, all against a blue-shaded ground, mounted in an elaborate giltwood foliate scroll frame (repaired rim chip at twelve o'clock with associated hairline crack, another short hairline crack to rim at three o'clock, smaller rim chips)

9 $\frac{1}{8}$ in. (23.9 cm.) diam.

£25,000-35,000

US\$37,000-51,000

€28,000-39,000

For a detailed discussion of *bella donne* dishes or *coppe d'amore* as they have also come to be known, see Julia Poole, *Italian maiolica and incised slipware in the Fitzwilliam Museum Cambridge* (Cambridge, 1995), pp. 297-298, no. 367.

This example is unusual because the subject is depicted looking over her shoulder towards the viewer; usually the subject is shown in profile to the left or right. For a dish with the subject looking over her right shoulder, see Elena Ivanova et al., *Il secolo d'oro della maiolica, Ceramica italiana dei secoli XV-XVI dalla raccolta del Museo Statale dell'Ermitage*, Museo delle Ceramiche Faenza Exhibition Catalogue (2003), p. 118, no. 105.

8

TWO URBINO MAIOLICA ISTORIATO CRESPINE
 CIRCA 1540-60, PROBABLY WORKSHOP OF FRANCESCO
 DURANTINO

Each of fluted form with domed centres, mounted in elaborate giltwood scrolling acanthus leaf frames, the first crespina painted with Vulcan forging Cupid's arrows beside attendants (chipping and losses to foot, hairline cracks to rim, minor rim chipping, some damages and repairs to frame), the other with the musical contest between Apollo and Marsyas or between Apollo and Pan with King Midas, the laurel-crowned Apollo standing holding his stringed viol beside the other crowned figure with a syrinx, with further attendant figures in a river landscape (chipping and losses to foot, restoration and associated retouching to half of rim, hairline cracking to rim, some flaking and repairs to frame)

Each dish approximately 9½ in. (24.1 cm.) diam.; The giltwood frames approximately 25 in. (64.8 cm.) high (2)

£18,000-25,000

US\$27,000-37,000

€20,000-28,000



A dish decorated with Apollo and Marsyas is in the Herzog Anton Ulrich-Museum, Braunschweig, see Johanna Lessmann, *Italienische Majolika* (Braunschweig, 1979), p. 193, no. 178; another sold in these Rooms, 13th March 1989, lot 279. Another with a version of Vulcan at his forge sold at Christie's New York, 29 September 1999, lot 10.





9
AN URBANIA MAIOLICA DOCUMENTARY *ISTORIATO* BOWL
 THIRD QUARTER OF THE 17TH CENTURY

Painted with scenes representing aspects of love, with Cupid on a chariot pulled by a naked couple, two further figures in the centre and two more making love on the right before buildings and distant mountains, a large rock in the foreground inscribed *DEL CASTIGO D'AMOR MIRA L'ESEPIO / DI QVELAMOR CHE EA GRATORTOAL DRITTO / CHE I(?) PRICIPITIO ONDE RIMANE AFFLITTO / MENA COLVI, CHE L'SEGVE·INGIVSTOTEPIO* above the initials ·HR·, the rim with a band of ochre bead and reel ornament, the underside with blue and yellow concentric circles (damage and glaze flaking to rim, glaze flaking to underside), mounted in a 19th century elaborately carved circular giltwood frame

The bowl 9½ in. (24 cm.) diam; the frame 19½ in. (48.5 cm.) wide

£8,000–12,000

US\$12,000–18,000

€8,900–13,000

The decoration of this bowl appears to be the work of Ippolito Rombaldoni (1619–79). See Julia Poole, *Italian maiolica and incised slipware in the Fitzwilliam Museum Cambridge* (Cambridge, 1995), pp. 303–304, no. 375 for other known examples and a discussion of his style, which included the use of bold cross-hatching. Rombaldoni is recorded as having worked at Urbania, and he used an HR or IR monogram or sometimes his name in full to identify his work.

The scene on the bowl, from Dante's *Inferno*, is derived from two engravings: 'the punishment of love' on the left (including the central female figure) is taken from an engraving attributed to Justus Sadeler,

thought to have been executed in the 1590s or slightly later (a shell-shaped dish with the same subject was sold in these Rooms on 22 April 2008, lot 48). The right-hand scene is taken from Agostino Carracci's engraving *Eta d'Oro* of circa 1590–94. The engravings are after the paintings *Castigo d'Amore* and *Eta d'Oro* now attributed to the Flemish artist Paolo Fiammingo (1540–96), having previously been attributed to Agostino Carracci.



Detail of inscription and monogram



Details of Sadeler's *Castigo d'Amore* and Carracci's *Eta d'Oro*



THE PROPERTY OF A LADY

10
A DERUTA GOLD-LUSTRE BELLA DONNA CHARGER
CIRCA 1500-1530

Painted in blue and enriched in gold lustre with a bust-length portrait of a young woman against a scrolling ribbon inscribed *CHI/BE GUI/DA SUA BARCHA E SENPRE IN/OR/TO* below a narrow scale-pattern band, the border decorated with foliate panels and panels of scale ornament *a quartieri* (retouching to her cheek, upper arm, chest and three small areas of the border at 7, 8 and 10 o'clock, shallow chip to obverse of rim at 10 o'clock, chip to underside of rim at 12 o'clock, slight glaze flaking to rim) 16 in. (40.8 cm.) diam.

£12,000-18,000

US\$18,000-26,000
€14,000-20,000

PROVENANCE:

Sir Stephen L. Courtauld, sale Sotheby's London, 18 March 1975, lot 20.

A closely related example is in the Victoria and Albert Museum, London, see Rackham, *Catalogue of Italian Maiolica* (London, 1940), Vol. II, pl. 75, no. 479, where the young lady is facing to the right. A similar example was sold in these Rooms on 22 April 2008, lot 11.

11
A DERUTA GOLD-LUSTRE CHARGER
CIRCA 1530, BLACK ENAMELLED INVENTORY NUMBER 37182 A/37182 (?)

Painted in blue and enriched in lustre, the centre with a man in a landscape, carrying gamebirds and a hare on a staff over his shoulder, the border with foliate ornament and panels of scale ornament *a quartieri* (crack from rim at 1 o'clock to centre) 15½ in (40.5 cm.) diam.

£15,000-20,000

US\$22,000-29,000
€17,000-22,000

PROVENANCE:

Orselli Collection

12 No Lot



11

9



13

THE PROPERTY OF A COLLECTOR

13
A PAIR OF CASTEL DURANTE MAIOLICA GLOBULAR
APOTHECARY BOTTLES
 1579 AND CIRCA 1580

Each painted with Venus riding a dolphin while holding a billowing sail, one named for 'A·D·PORTVLAC' and dated 1579, the other 'A·D·LANBRV' and 'SPQR' on a banner, the dark-blue ground with *sgraffito* scrolls decorated with ochre and blue trophies and scrolls within ochre line rims (slight rim chipping, the first broken through and restuck with associated losses, the second with neck restuck, chipping to footrim, crack to body and short hairline crack to rim)
 8¼ in. (21 cm.) high

(2)

£3,000–5,000

US\$4,400–7,300
€3,400–5,500

A pair of albarelli from the same series formerly in the Sackler Collection were sold by Christie's New York on 6 October 1993, lot 44. For a discussion of the examples in the Louvre see Jeanne Giacomotti, *Catalogue des majoliques des musées nationaux* (Paris, 1974), nos. 979–992.

14
AN URBINO MAIOLICA PEWTER-MOUNTED OVIFORM JUG
AND COVER
 CIRCA 1550, PROBABLY FONTANA WORKSHOP

With a pinched spout, painted with a woman kneeling woman in prayer by a chalice on an altar, before a continuous wooded landscape, the domed cover attached to the handle with a hinged pewter mount (damages and restoration)
 6½ in. (16.5 cm.) high overall

£2,000–3,000

US\$3,000–4,400
€2,300–3,300

14

EXHIBITED:

Distressed printed exhibition label attached to underside printed for Ständige Auss. für Kunst un Kunstgewerbe, no. 101.

For a similar jug attributed to the Fontana workshop in the Herzog Anton Ulrich-Museum, Brunswick, see Johanna Lessmann, *Italienische Maiolika* (Brunswick, 1979), p. 202, cat. 192.

VARIOUS PROPERTIES

15
AN URBINO MAIOLICA ARMORIAL LOW FOOTED DISH
(ALZATA)
 CIRCA 1600, PROBABLY PATANAZZI WORKSHOP

Painted with Priam welcoming Helen to Troy among attendants before a fortified gate, below a coat of arms in an escutcheon, within an ochre rim (broken through and restored, with replacement sections at 9 and 12 o'clock, slight chipping to rims)
 10¼ in. (26 cm.) diam.

£2,000–3,000

US\$3,000–4,400
€2,300–3,300

PROVENANCE:

Unidentified sale in Italy, lot 61, according to the auction catalogue entry and illustration attached to the reverse (with further partial collection labels).

See T. Wilson, *Ceramic Art of the Italian Renaissance* (London, 1987), p. 129, fig. XXVIII for a drawing 'which is apparently an early copy of a maiolica design by Battista Franco' which corresponds to the scene on this *alzata*.



16
A DERUTA MAIOLICA LOW FOOTED DISH (ALZATA)
CIRCA 1600

Painted with a putto seated in a landscape, within concentric bands and a broad band of *grotteschi* within an ochre and yellow ropetwist rim (restored flaking to rim at 6 o'clock, two short stained hairline cracks between 7 and 8 o'clock, minor stained glaze crazing)
8 in. (20.3 cm.) diam.

£1,200-1,800

US\$1,800-2,600
€1,400-2,000

THE PROPERTY OF A COLLECTOR

17
AN ITALIAN MAIOLICA EWER
CIRCA 1600, PROBABLY DERUTA

Offaceted tapering form, with a speckled serpent handle and satyr-mask spout, the body painted with *grotteschi*, the borders and foot with concentric lines (minor glaze flaking to rims, slight glaze crazing)
8½ in. (22.5 cm.) high

£800-1,200

US\$1,200-1,800
€890-1,300



18
A DERUTA MAIOLICA RECTANGULAR SALT
FIRST QUARTER OF THE 17TH CENTURY

The rectangular well painted with *grotteschi* within an ochre-striped yellow band, on arched supports reserved with green and blue panels and divided with similar ochre-striped borders, on a rectangular blue-line base (areas of restoration to rims, some chipping and losses to corners, fritting and some general glaze crazing)
6 in. (15.2 cm.) x 4¼ in. (10.5 cm.)

£1,500-2,500

US\$2,200-3,700
€1,700-2,800

See J. Giacomotti, *Catalogue des majoliques des musées nationaux* (Paris, 1974), p. 429, no. 1275 for an almost identical salt.





19

A VENICE MAIOLICA LARGE ISTORIATO STORAGE JAR
CIRCA 1560-70, WORKSHOP OF MAESTRO DOMENEGO DA VENEZIA

Of cylindrical form, painted with a warrior on a rearing white stallion, named in blue gothic script for *Mostard* on an elaborate ochre-ground label flanked by a figure carrying a basket of fruit and another with a barrel on his back, the reverse with a running hound, within a continuous mountainous landscape, within borders of fruit, flowerheads and acanthus scrolls (some faint hairline cracks and glaze cracks, slight chipping and glaze losses to footrim)
1 3/8 in. (34.2 cm.) high

£20,000-30,000

US\$30,000-44,000
€23,000-33,000

EXHIBITED:

Distressed printed exhibition label attached to underside printed for Ständige Auss. für Kunst und Kunstgewerbe, no. 99.

For a related mustard jar in the British Museum, see Dora Thornton and Timothy Wilson, *Italian Renaissance Ceramics, a Catalogue of the British Museum Collection* (London, 2009), pp. 96-98.

Other large examples from the same workshop are in the Herzog Anton Ulrich-Museum, Brunswick, see Johanna Lessmann, *Italienische Majolika* (Brunswick, 1979), pp. 481-483, nos. 782-784; in Milan, see Raffaella Ausenda (ed.), *Musei e Gallerie di Milano, Museo d'Arti Applicate, le Ceramiche* (Milan, 2000), Vol. I, no. 293 and in the Museum für Kunst und Gewerbe, Hamburg, see Rudolf Drey, *Apothecary Jars* (London, 1978), p. 64, no. 27A.

Visit www.christies.com for additional information on this lot

20

ANOTHER PROPERTY

20

A PAIR OF VENICE LARGE GLOBULAR DRUG JARS
CIRCA 1560, WORKSHOP OF DOMENEGO DA VENEZIA

Each painted with two bust-length half-turned portraits, one with a bearded man in a turban and a warrior in a helmet, the other with a bearded man in a hat and a lady wearing a blue earring, each within boldly scrolling cartouches on a blue ground with scrolling foliage, fruit and flowers, between blue and yellow rims (the first broken and repaired in several places, footrim chips, the second with rim chip, slight footrim chips, slight surface scratching)

1 1/4 in. (28.5 cm.) high

(2)

£10,000-15,000

US\$15,000-22,000
€12,000-17,000

For a discussion of the work of Domenego da Venezia and a similar jar, see Julia E. Poole, *Italian Maiolica and incised slipware in the Fitzwilliam Museum Cambridge* (Cambridge, 1995), pp. 414-415, no. 445. Visit www.christies.com for additional information on this lot

THE PROPERTY OF A COLLECTOR

21
AN ITALIAN MAIOLICA BERETTINO-GROUND JAR
PROBABLY VENICE, MID-16TH CENTURY

Of globular form with a slightly flared foot, waisted neck and everted rim, painted all over in blue and heightened in white with scrolling leafy foliage issuing cornucopiae of fruits, flowers and birds (restoration to upper rim, neck and foot, two repaired sections to body)

11 in. (27.9 cm.) high

£1,500-2,500

US\$2,200-3,700
€1,700-2,800



21

VARIOUS PROPERTIES

22
A VENICE BERETTINO-GROUND ARMORIAL ALBARELLO AND
TWO MONTELUPO ALBARELLI

THE FIRST CIRCA 1600, THE SECOND EARLY 18TH CENTURY AND
INCISED L19 TO THE UNDERSIDE, THE THIRD DATED 1703

The first named in Gothic script for 'u·d·piombo' on a label with scrolling ends above a yellow escutcheon enclosing the lion of St. Mark, the reverse with a crossed cypher GB / F, against a ground of scrolling foliage and tendrils (rim with replacement section and restuck section, further chips and cracks); the second of waisted form and named for MIELETTA below St. John the Baptist, within a *robbiana* (glaze with dirt-filled cracks and chip at front); the third with a Saint in monastic robes holding a book and a crucifix, below a blank label and a cross flanked by the date, within a *robbiana* (glaze with dirt-filled cracks and slight flaking, two rim chips)

8½ in. (21.6 cm.); 7¼ in. (8.5 cm.) and 7¼ in. (8.5 cm.) high (3)

£2,500-3,000

US\$3,700-4,400
€2,800-3,300



22

23

AN ITALIAN MAIOLICA ARMORIAL OVIFORM WET-DRUG JAR
17TH CENTURY, PROBABLY LIGURIAN

Painted in ochre and yellow with a coat of arms within a foliate escutcheon flanked by blue flowering shrubs issuing from rockwork, the shoulder named for *AQ-CAPIL-VENER* between horizontal bands below further shrubs, with a short spout and loop handle (tip of spout restored, small chip to rim, larger chip to footrim)

13½ in. (34.5 cm.) high

£1,000–1,500

US\$1,500–2,200
€1,200–1,700



23

24

A DERUTA MAIOLICA LOW FOOTED DISH (*ALZATA*)
SECOND QUARTER OF THE 17TH CENTURY

Painted in shades of ochre and blue outlined in manganese with a central flowerhead with radiating petals within a cell-pattern cartouche, the broad panelled border decorated with scale pattern alternating with leaves reserved on a blue-ground divided by similar cell-pattern bands within a moulded rim, on a spreading foot (small chip to underside of rim, some glaze chipping to rim and to centre of flowerhead, some glaze crazing)

12½ in. (31.8 cm.) diam.

£1,800–2,500

US\$2,700–3,700
€2,000–2,800



24

25

25

A SICILIAN BLUE-GROUND GLOBULAR DRUG-JAR
17TH CENTURY

Painted with blue flowers among ochre and green scrolling foliage outlined in black on a blue ground incised with scrolls, the rim and footrim with concentric blue bands (some glaze blemishes, slight chip to rim)

9½ in. (24 cm.) high

£1,500–2,000

US\$2,200–2,900
€1,700–2,200





26

26
A PAIR OF GERMAN SILVER DISPLAY-DISHES
 MARK OF ISRAEL THELOTT, AUGSBURG, 1687-1691

Hexagonal with crimped borders, chased with foliage and flowers, the centres with scenes of birds, each stamped twice with a coat-of-arms, *marked near rim, the rims further stamped with later Italian import marks*

13 3/4 in. (34.1 cm.) wide

22 oz. (678 gr.)

The arms are those of Stockalper of Valais, Switzerland, perhaps for Kaspar Jodok Stockalper (1609-1691), a merchant, banker and politician who set up a commercial empire in the 17th century, cornering trade through the Swiss Alps via the the Simplon pass. The empire eventually spread as far as France and Spain. A Swiss silver-gilt cup formed as a unicorn also stamped with the Stockalper arms was sold from the Yves Saint Laurent and Pierre Bergé Collection, Christie's Paris, 24 February 2009, lot 141. (2)

£3,000-5,000

US\$4,400-7,300
 €3,400-5,500



27

***27**
A GERMAN SILVER-GILT DRESSING-TABLE BOX AND COVER
 MARK OF HANS WEENMAYR, AUGSBURG, 1629-32

Cylindrical and on spreading foot, with two openwork spatulate handles, the detachable cover with baluster finial, *marked near rim*

3 1/2 in. (8 cm.) wide over handles

2 oz. (69 gr.)

£3,000-5,000

US\$4,400-7,300
 €3,400-5,500



28

***28**
A GERMAN SILVER POMANDER
 APPARENTLY UNMARKED, CIRCA 1600

Globular and engraved with figures within foliage, opening to reveal six segments, each with sliding cover engraved with the name of a herb or flower: *Cannell; Rosen; Negelken; Rosmarien; Muscat and Schlag*

2 1/2 in. (5.5 cm.) high

2 oz. (59 gr.)

£10,000-15,000

US\$15,000-22,000
 €12,000-17,000

16

THE PROPERTY OF A EUROPEAN PRINCELY HOUSE
(LOTS 29-36)

29

A GERMAN SILVER-GILT AND COLD-PAINTED ENAMEL NEF
MARK OF GEORG MÜLLNER, NUREMBURG, CIRCA 1620

The hull cast and chased with sea creatures and waves, on four wheels, with mask spout and applied scrolls to the rim, the decks and rigging applied with various figures with red and green cold-painted enamel, the sail and flag similarly painted, *marked near rim*
1 1/2 in. (31.6 cm.) high
gross weight 16 oz. (511 gr.)

£30,000-50,000

US\$44,000-73,000

€34,000-55,000

The "Schiffspokale" or boat-shaped cup had two possible functions. It could be displayed as an ornamental nef following the French court tradition where it would be placed in front of the most important guest. Alternatively, it could be used as a drinking cup fitted with four wheels, like the present example, to allow it to be passed around the table. Two other nefs by Müllner, 1625-1629 are recorded in the collections of the Hermitage, St. Petersburg and the Historical Museum, Bern (see: K. Tebbe, *et al*, *Nürnbergers Goldschiedkunst 1541-1868*, Nuremberg, 2007, pp. 284-5)



THE PROPERTY OF A EUROPEAN PRINCELY HOUSE
(LOTS 29-36)

30

A GERMAN SILVER-GILT ECUELLE AND COVER AND TRAY
MARK OF FRANZ CHRISTOPH SALER, AUGSBURG, 1747-1749

The bombé circular écuelle with shell and scroll cast handles, the cover with flower and foliage finial, the stand oval and with shell and scroll border, each chased overall with foliage, scrolls and diaperwork, *marked on cover, bezel and stand*
the stand 11½ in. (29.5 cm.) wide
40 oz. (1,228 gr.) (2)

£5,000-8,000

US\$7,400-12,000
€5,600-8,900



30



31

31

A GERMAN SILVER-GILT DRESSING-TABLE BOX

MARK OF JOHANN MARTIN SATZGER, AUGSBURG, 1747-49

Fluted oval and on spreading foot, chased with foliage and rocaille, the hinged cover with a shell thumbpiece, *marked underneath, the rim and cover bezel further marked with later Austrian tax marks*

5 in. (12.6 cm.) wide

9 oz. (271 gr.)

£1,500-2,500

US\$2,200-3,700
€1,700-2,800

32**A PAIR OF BALTIC SILVER CANDLESTICKS**
MARK OF CHRISTOPHER DEY, RIGA, CIRCA 1730Each with shaped square base and baluster stem, with spool-shaped socket, *each marked underneath*

7½ in. (19 cm.) high

23 oz. (730 gr.)

(2)

£2,000–3,000

US\$3,000–4,400

€2,300–3,300



32

33**A PAIR OF GERMAN SILVER TWO-LIGHT CANDLEABRAS**
AUGSBURG, 1769-1771, MAKER'S MARK I OVER PMEach domed and cast and chased with foliage, flowers and scrolls, the branch terminating in sockets and wax-pans, with central leaf finial, the branch sockets later drilled for electricity, *marked on foot and branches*

9¼ in. (24.6 cm.) high

42 oz. (1,322 gr.)

(2)

£3,000–5,000

US\$4,400–7,300

€3,400–5,500



33

34**A PAIR OF GERMAN SILVER CANDLESTICKS**
ULM, CIRCA 1750, MAKER'S MARK HH CONJOINED WITH DEVICE OR LETTER BENEATHEach with domed spirally fluted base and fluted baluster stem, *marked on foot*

8½ in. (21.5 cm.) high

17 oz. (539 gr.)

(2)

£1,500–2,500

US\$2,200–3,700

€1,700–2,800



34

THE PROPERTY OF A EUROPEAN PRINCELY HOUSE
(LOTS 29-36)

35

A CONTINENTAL SILVER SOUP TUREEN AND COVER

STAMPED C. L. MEYER, TOWN MARK A 'V' BELOW A FLEUR-DE-LYS,
POSSIBLY FOR VIRTON (BELGIUM), LAST HALF OF THE 18TH CENTURY

Shaped fluted oval and on rocaille feet, with two scroll and
rocaille cast handles, the cover with fruiting grapevine and branch
handle, pricked underneath and on cover bezel with initials,
marked underneath

17¾ in. (45 cm.) wide over handles

71 oz. (2,204 gr.)

£4,000-6,000

US\$5,900-8,800

€4,500-6,700



The town marks appears to be that of Virton, in the Belgian province of Luxembourg (E. Toepfer, *Alte Goldschmiedkunst in Luxemburg*, Luxembourg, 2004, p. 392). There is however no record of a C. L. Meyer working there. Pierre de Radzitzky has suggested Strasbourg as another possibility. Indeed an unidentified maker using the stamped name 'Meyer' is recorded as registering a mark in that city in 1773 (H. Haug, *L'Orfèvrerie de Strasbourg*, Paris, 1978, table IV).



35



36

36

A GERMAN SILVER SOUP-TUREEN AND COVER

POSSIBLY DANZIG, SECOND HALF 18TH CENTURY, WITH 19TH
CENTURY MOSCOW MARKS ONLY, PRESUMABLY STRUCK ON
RESALE

Oval and on spreading foot, with reeded rim and two
openwork foliage and shell handles, the cover with shell
and rocaille finial, engraved twice with a coat-of-arms,
*marked underneath, on foot, handles, near rim, cover bezel and
finial*

17¾ in. (45 cm.) wide over handles

128 oz. (3,958 gr.)

£5,000-8,000

US\$7,400-12,000

€5,600-8,900

A tureen and cover of very similar form by Friedrich Wilhelm Sponholtz of Danzig, dated 1768-89 is illustrated in *Ein Rheinischer Silberschatz Schumk und Gerät aus Privatbesitz*, Cologne, 1980, p. 166-167, no. 236.

VARIOUS PROPERTIES

37*A GERMAN SILVER-GILT SUGAR-BOX**

MARK OF CARL GOTTFRIED HAASE, Breslau, 1761-76

Oval and on four leaf-capped scroll feet, the hinged cover chased with rocaille and foliage, *marked underneath*

7 in. (17.7 cm.) wide

19 oz. (585 gr.)

£4,000-6,000

US\$ 5,900-8,800

€4,500-6,700



37



38

38*A BALTIC PARCEL-GILT SILVER BEAKER AND COVER**

MARK OF JOHANN CHRISTOPHER WINTER, MITAU, CIRCA 1740

Tapering cylindrical, the cover with baluster finial, the sides, base and cover each set with coins, the cover and body each engraved 'Sabvo', *marked near rim*

9 in. (22.8 cm.) high

28 oz. (869 gr.)

£12,000-18,000

US\$ 18,000-26,000

€14,000-20,000

39*A GERMAN SILVER-GILT ECUELLE AND COVER**

MARK OF JOHANN CHRISTOPH TREFFLER, AUGSBURG, 1724-28

Circular and with spatulate handles, each cast with masks and foliage, the cover applied with portrait medallions and three scroll and dophin feet, the rim engraved with strapwork, *marked underneath and on cover*

8½ in. (22 cm.) wide over handles

15 oz. (476 gr.)

£8,000-12,000

US\$ 12,000-18,000

€8,900-13,000



39

21



40

A CONTINENTAL ENGRAVED-GLASS-MOUNTED EBONY AND EBONISED WOOD RECTANGULAR CASKET AND COVER
THE GLASS PANELS MID-17TH CENTURY, THE CASE PROBABLY CONTEMPORARY, THE PANELS ALMOST CERTAINLY NUREMBERG, PROBABLY THE WORKSHOP OF GEORG SCHWANHARDT

The cover and sides of the casket inset with rectangular panels engraved with hunting scenes, the base of the casket with a glass panel engraved with a portrait of Johann Georg I of Saxony, three-quarter length, with his hand resting on a cane, the edges of the casket ripple-moulded, the base with a concealed removable mirrored panel (some minor scratches to the glass panels)
5¼ in. x 7¾ in. x 6 in. (14.6 cm. x 9.4 cm. x 15.3 cm.)

£10,000–15,000

US\$15,000–22,000

€12,000–17,000

Precious caskets appear to have been popular among European royalty and nobility from the Renaissance to the Baroque period, and it is thought that they were often intended as betrothal or wedding gifts. They were made from precious metals and inset with engraved rock crystal panels, such as the Cassetta Farnese in the Museo Nazionale di Capo di Monte, or from wood decorated with mother-of-pearl, stained ivory and other inlays. Caskets with engraved glass panels became more popular in the 17th and 18th centuries and were often used to keep items for personal adornment.

Visit www.christies.com for additional information on this lot





41

***41**

A TALAVERA MAIOLICA TWO-HANDLED OVIFORM VASE
CIRCA 1700

Painted in a typical palette with mythological scenes of warriors in chariots, the strap handles pierced and moulded with herms issuing from foliate terminals (restoration to handles, neck ground down and restored, small filled hole to lower part, scattered chipping and restoration)

19 1/4 in. (55 cm.) high

£1,500–2,000

US\$2,200–2,900

€1,700–2,200

See Natcha Seseña et al., *Las Lozas de Talavera y Puente* Exhibition Catalogue (Madrid, 1989), cat. no. 43 for a vase of similar form and colouring.



42

THE PROPERTY OF A COLLECTOR

42

A ROUEN POLYCHROME WINE-CISTERN AND A COVER
CIRCA 1680, THE COVER A LATER REPLACEMENT

Modelled as a contented Bacchus with curly brown and ochre hair, the cover forming the crown of his head, holding a flask with foliage and a bunch of grapes and a blue beaker with foliage, a trailing fruiting vine across his back and his right side, seated astride a blue and white barrel with a satyr-mask metal tap, on a shaped blue plinth base (some areas of restoration, chipping to cover)

23 1/4 in. (59 cm.) high overall

£5,000–8,000

US\$7,400–12,000

€5,600–8,900

See the similar example in the Hetjens Museum, illustrated in *Hetjens-Museum, Deutsches Keramikmuseum* (Düsseldorf, 1978), p. 202, fig. 25.



VARIOUS PROPERTIES

43*A NEVERS FAIENCE CHARGER**
EARLY 18TH CENTURY

Painted in blue and manganese with a classical warrior confronting a lion, the rim with a band of scrolling flowering foliage within a double-line, the reverse with stylised flowers, the footrim pierced for suspension (minor surface scratches, glaze flakes to rim)

19 in. (48.2 cm.) diam.

£3,000-4,000

US\$4,400-5,900
€3,400-4,400

PROVENANCE:

With Lefebvre, Paris, 1956.

**45****A ROUEN FAIENCE ARMORIAL CHARGER**
EARLY 18TH CENTURY

With a crowned *acollée* coat of arms, within a border of bacchic masks enclosed by scrollwork, the rim with a lambrequin border, pierced for suspension (cracked, some flaking to glaze around rim)

21½ in. (53.6 cm.) diam.

£3,000-5,000

US\$4,400-7,300
€3,400-5,500

PROVENANCE:

With Vandermeersch, Paris.

See also Chompret *et al.*, *Répertoire de la Faïence Française* (Paris, 1935), Vol. III, pl. 15A for a charger with an identical coat of arms.

**44****A ROUEN FAIENCE ARMORIAL BLUE AND WHITE CHARGER**
EARLY 18TH CENTURY

Painted in the centre with a crowned *acollée* coat of arms above a grotesque mask and surrounded by leafy scrollwork, within a border of radiating lambrequins issuing trailing flowers, leaves and scrolls, the rim with a lappet border, the footrim pierced for suspension (flaking to glaze, chip to rim)

19¾ in. (50.1 cm.) diam.

£3,000-5,000

US\$4,400-7,300
€3,400-5,500

**46****A ROUEN FAIENCE BLUE AND WHITE CHARGER**
EARLY 18TH CENTURY

The centre with exotic animals grazing, the border with pairs of putti perched on foliate scrolls, the footrim pierced for suspension (restored section to rim, two hairline cracks and restored glaze flake, chipping to footrim)

20½ in. (51.1 cm.) diam.

£2,000-3,000

US\$3,000-4,400

€2,300-3,300



47
A ROUEN FAIENCE BLUE AND WHITE CHARGER
EARLY 18TH CENTURY

Painted with a central blue-ground flowerhead and scrollwork medallion within a lappet border enclosing leafy scrolls, the rim with a band of continuous lappets alternating with flower-sprays, the footrim pierced for suspension (some minor flakes to glaze around rim)

21 $\frac{1}{2}$ in. (55.6 cm.) diam.

£1,500–2,000

US\$2,200–2,900
€1,700–2,200



49
A ROUEN FAIENCE BLUE AND WHITE CHARGER
EARLY 18TH CENTURY

Painted with a central geometric flowerhead pattern enclosing stiff leaves and scrolls within a border of lambrequin ornament, the rim with lappets reserved with scrolls, leaves and demi flowerheads, the footrim pierced for suspension (some minor flakes to glaze)

20 $\frac{1}{2}$ in. (51.2 cm.) diam.

£1,500–2,000

US\$2,200–2,900
€1,700–2,200



48
A ROUEN FAIENCE BLUE AND WHITE CHARGER
EARLY 18TH CENTURY

With a central flower-spray within a blue-ground lambrequin border, within a border of similar panels alternating with formal foliate motifs and a gadrooned rim (rim chip, minor flaking to glaze)

21 $\frac{1}{2}$ in. (55.5 cm.) diam.

£1,500–2,000

US\$2,200–2,900
€1,700–2,200



50
A ROUEN FAIENCE BLUE AND WHITE CHARGER
EARLY 18TH CENTURY, BLUE G OR 6 MARK

With two concentric bands of lappets enclosing leaves and scrolls issuing from demi-flowerheads, alternating with flower-sprays and smaller lappets, the footrim pierced for suspension (very minor rim chips)

22 in. (55.9 cm.) diam.

£1,500–2,000

US\$2,200–2,900
€1,700–2,200

25



51

52

THE PROPERTY OF A COLLECTOR

51
A CASTELLI MAIOLICA SMALL PLATE
 CIRCA 1730, PROBABLY GRUE WORKSHOP

Painted with the Creation of the Garden of Eden, God appearing through clouds above a wooded river landscape with birds, deer, a rabbit, a lion and an unicorn, within a broad border of scrolling green, yellow and blue acanthus reserved on a pale-blue ground, within brown-line ochre bands (small areas of rim chipping around 9 o'clock, slight surface scratching)
 7½ in. (18.8 cm.) diam.

£2,000–3,000

US\$3,000–4,400
 €2,300–3,300

ANOTHER PROPERTY

52
A CASTELLI MAIOLICA RECTANGULAR PLAQUE
 SECOND QUARTER OF THE 18TH CENTURY, PROBABLY GRUE WORKSHOP

Painted in a typical palette with figures beside a ruined columnar arch, before buildings in a wooded river landscape and a sunset, within a brown-lined ochre rim (small retouched rim chip, further minute rim chip)
 10¼ in. (26 cm.) x 7 in. (17.8 cm.)

£2,000–3,000

US\$3,000–4,400
 €2,300–3,300

THE PROPERTY OF A DECEASED'S ESTATE

53
A SIENA MAIOLICA CIRCULAR DISH
 CIRCA 1730, PROBABLY BARTOLOMEO TERCHI

Painted with a pastoral scene of a milkmaid carrying pails before cattle and sheep in a mountainous landscape, within an ochre-line rim (minor rim chipping)
 12½ in. (31.8 cm.) diam.

£1,500–2,000

US\$2,200–2,900
 €1,700–2,200

PROVENANCE:

Barker Collection, no. 50, according to the paper label on the reverse.

THE PROPERTY OF A NOBLE FAMILY

54
THREE PAVIA MAIOLICA PLATES
 CIRCA 1700

Each painted with a figure standing beside a monumental plinth, blocks of stone and a fallen column in a mountainous landscape below a blue and yellow sky, within a manganese band rim, the reverse with manganese foliate ornament (minute flaking and rim chipping to two plates)
 Each 9 in. (22.9 cm.) diam. (3)

£4,000–6,000

US\$5,900–8,800
 €4,500–6,700



THE PROPERTY OF A COLLECTOR

55

A LE NOVE (PASQUALE ANTONIBON) FAIENCE TWO-HANDLED TRAY
CIRCA 1750

The centre painted with an arrangement of fruit including cut peaches, pears and grapes supported on a bed of leaves and blue and yellow scrollwork, surrounded by six smaller groups of fruit and foliage, the shaped rim with an iron-red scroll border, the raised handles with trailing flowers (some minor wear to glaze)

19 1/4 in. (48.6 cm.) wide

£3,000-5,000

US\$4,400-7,300
€3,400-5,500

For a two-handled tray of the same form see Saul Levy, *Maidiche Settecentesche Lombarde e Venete* (Milan, 1962), pl. 315, and pl. 301 for a similarly decorated tureen and cover.



27



56

A VIENNA (DU PAQUIER) PIERCED BALUSTER VASE
CIRCA 1725

Of double-ogee shape with a short flared neck, the shoulder painted with two loose bouquets of flowers flanking two moulded gilt satyr's masks above pierced scrollwork enriched in blue and gilding, the reticulated body pierced with a band of flowerheads and petals outlined in iron-red and enriched in gilding and blue, the lower part moulded and gilt with gadroons divided by husks, the foot decorated with a band of purple and blue half lappets and flowerheads, within gilt band rims (some rubbing to gilding)

4¼ in. (12 cm.) high

£15,000–20,000

US\$22,000–29,000

€17,000–22,000

For a vase of related form with similar satyr-masks from the Civic Museum, Turin, see J. Folnesco and Dr. E. W. Braun, *Wiener Porzellan, 1718-1864* (Vienna, 1907), pl. VII, no. 3. A garniture of three similar vases from the Collection of Otto and Magdalena Blohm, was sold by Sotheby's on 25 April 1961, lot 441, and another pair with straight necks and enamel liners was sold by Christie's Geneva on 16 November 1981, lot 56. A teapot decorated with a similar shade of pale blue was sold by Sotheby's London on 2 June 2005, lot 32.

THE PROPERTY OF A NOBLE FAMILY

57

A MEISSEN GOLD-MOUNTED CIRCULAR SNUFF-BOX AND COVER

CIRCA 1738, THE MOUNTS PROBABLY CONTEMPORARY

The cover painted with Harlequin and a musician entertaining two ladies by an urn and classical ruins in a river landscape, the waisted sides of the box with a continuous river landscape scene with a fortified bridge, a town, ruins and figures by large pedestals, the lower part with large half chrysanthemum and lotus heads against tightly scrolling red foliage, the underside with a harbour scene with figures in conversation, the interior of the cover painted with a musician and companion by a fountain issuing water, in interior richly-gilt (two minute flakes to cover and light scratches, small areas of wear to underside)

3 in. (7.6 cm.) diam. overall

£25,000-40,000

US\$37,000-59,000

€28,000-44,000

PROVENANCE:

The Ralph Bernal Collection, Christie's sale at 93 Eaton Square, 5th March 1855, lot 3673.

The interior scene is taken from an engraving after *Watteau*, known as *L'Aventurier*, see Siegfried Ducret, *Keramik und Graphik* (Brunswick, 1973), p. 161, fig. 251.

Ralph Bernal's sale of the contents of his home at Eaton Square was held over thirty-two days and the Christie's catalogue produced for the auction was one of the earliest sales to be illustrated. In the introduction to the catalogue, J.R. Planché wrote, 'Distinguished amongst English Antiquaries by the perfection of his taste, as well as the extent of his knowledge...Mr. Bernal could be tempted by nothing that was inferior.' Apart from his varied collection of maiolica, porcelain and glass, he also owned fine examples of arms and armour, silver, jewellery, ivories, paintings and furniture.

Visit www.christies.com for additional information on this lot





THE PROPERTY OF A GENTLEMAN

58

A PAIR OF MEISSEN PORCELAIN ROYAL SELADON-GROUND OCTAGONAL BOTTLE-VASES

CIRCA 1730-34, BLUE CROSSED SWORDS MARKS ADJACENT TO FOOTRIM, WHEEL-ENGRAVED JAPANESE PALACE INVENTORY MARKS N=291/W PICKED OUT IN BLACK ENAMEL

Each painted with sprays of Kakiemon-style flowers, rockwork and birds in flight on plain gilt-lined panels, alternating with Seladon-ground panels, the shoulder gilt with scrolled trefoils and pendant husks, the neck painted with Kakiemon flower-sprays and sprigs (minute wear, one with a small footrim chip, the other damaged and repaired)

8½ in. (21.3 cm.) high

(2)

£7,000-10,000

US\$11,000-15,000

€7,800-11,000

PROVENANCE:

Augustus II, Elector of Saxony and King of Poland, Japanese Palace, Dresden, and thence by descent (recorded in the Japanese Palace Inventory of 1770, no. N=291/W)

Purchased by John Burton Philips of Heath House, Staffordshire, in Paris in 1842 (recorded in the family archives in the catalogue of their collection of works of art, *The Red Book*, p. 9 as *Two Saxony bottles*, and thence by descent to the present owner.

The Japanese Palace was acquired by Augustus the Strong in 1717 and subsequently re-furnished as a palace for porcelain; a veritable *tour de force* of Asian porcelain collecting coupled with porcelain from his own factory, Meissen. The lavish interiors were also used for court festivities and represented an ideal model for a princely residence.

Plans show that the series of rooms were graded according to hierarchical importance, with the colour of porcelain within them chosen specifically to convey power, courtly ritual and subservience to the King. Depending on one's proximity to the throne in the palace, the colour grouping of ceramics varied. Annotated room plans and sketches by Augustus himself show how he designed the layout to compliment his rapidly expanding collection, and visitors to the palace followed a predetermined path through the series of antechambers which were laid out *enfilade*. For a discussion of this and the importance of colour in the palace, see Samuel Wittwer, *The Gallery of Meissen Animals* (Munich, 2006), p. 157.

A projected floor plan plan of 1730 indicates that 'Seladon Porcell' was to be placed in a corner room on the upper story of the building. The contemporary account by Johann Georg Keyssler on 23rd October 1730 confirms this: 'The rooms on the upper story, which is to be thirty-eight feet high, are to contain nothing other than Meissen porcelain...the second room is to contain many kinds of celadon-coloured porcelain with gilding, and the walls are to be fitted out with mirrors and other ornaments'.



Heath House, Staffordshire

These faceted bottle vases relate to a group of ninety-six 'display bottles', or 96 *Aufsatz-Flaschen* listed in the Japanese Palace inventory of 1734, see D. Hoffmeister, *Meissener Porzellan des 18. Jahrhunderts* Catalogue (Hamburg, 1999), Vol. II, p. 384. They were entered under N=291-W in the Palace inventory of 1770, *Neun und Fünfzig Stück diverse Aufsatz-Flaschen, Celadon-Couleur mit weissen Feldern, darin kleine Blümchen und Zierrathen gemahlt, auch vergoldten Rändgen*, No. 291 ('fifty-nine pieces of different display bottles, celadon colour with white reserves, small flowers and ornaments painted in them, also gilt borders, No. 291'). A 1736 *Specification von Porzellan* also notes *Porcelains Seladon-Couleur mit weissen Feldern und mit schmalen golden Rändchen eingefasst, und mit wenig Malerei* ('celadon colour with white reserves with narrow gold borders and a little decoration'), see Jean-Louis Sponsel, *Kabinettsstücke der Meissner Porzellan-Manufaktur von Joakim Kändler* (Leipzig, 1900), p. 31. Fritz Fichter was the first to suggest that

the ground colour used on the present bottles corresponds to the 'seladon' of the 1730 specification. Maureen Cassidy-Geiger, discusses the careful positioning of twelve Seladon bottle vases in the second floor gallery on each of the three display walls, see 'Meissen porcelain ordered for the Japanese Palace: A transcription of the Specification von Porzellan of 1736', *Keramos*, 153/1996, pp. 119-130.

Visit www.christies.com for additional information on this lot

THE PROPERTY OF A LADY

59

A PAIR OF DOCCIA PORCELAIN BEAKERS AND A PAIR OF SILVER MANCERINAS

THE PORCELAIN CIRCA 1745-50, THE DECORATION CIRCA 1750, THE SILVER MOUNTS WITH MAKER'S MARK OF DE LA RIBA, ASSAYER MASTER'S MARK OF BERNARDO MELCÓN, MADRID 1755

Painted in puce with rustic buildings in river landscapes within quatrefoil iron-red and puce-lined cartouches (slight surface scratching, one cracked across and restuck with small associated rim chip, the other with stained hairline crack running concentrically around lower-part issuing further short hairline cracks, small rim chip) (4)

£1,500-2,500

US\$2,200-3,700

€1,700-2,800

The painting on these beakers can be attributed to *Giuseppe Romei*, who typically painted landscapes in this style, first in red and after 1750 in puce. See the coffee-pot illustrated by Johann Kräffner (ed.), *Baroque Luxury Porcelain, The Manufactories of du Paquier in Vienna and of Carlo Ginori in Florence*, Liechtenstein Museum, Vienna 2005-2006 Exhibition Catalogue (Munich, 2005), pp. 331-334, cat. no. 174.



THE PROPERTY OF A NOBLE FAMILY

The following three lots are part of the service made for a member of the Venetian Foscari family. The sinister field is blue rather than silver, which would be expected on the Foscari arms, so it is not clear if this was a mistake or if a specific member of the family was entitled to the use of an azure field. For a discussion of this see D. Hoffmeister, *Meissener Porzellan des 18. Jahrhunderts, Katalog der Sammlung Hoffmeister* (Hamburg, 1999), Vol. II., No. 330 and pp. 626-627, where he also suggests that Francesco Foscari (1704-1790), the Venetian ambassador to the courts of Joseph II and Catherine the Great, was the probable recipient for the service.

The most recent piece from the Foscari service to have appeared on the open market was the teabowl and saucer sold in these Rooms on 11 December 2007, lot 110.

Visit www.christies.com for additional information on this lot

60

A MEISSEN PORCELAIN GILT-METAL MOUNTED ARMORIAL TEAPOT AND COVER FROM THE FOSCARI SERVICE
CIRCA 1735-40, BLUE CROSSED SWORDS MARKS, GILDER'S MARK OF THREE DOTS TO UNDERSIDE OF COVER AND BASE OF TEAPOT

Bullet-shaped with a wishbone handle and faceted richly-gilt spout, the body painted with a continuous estuary scene with figures at various pursuits beside a monument, barrels and boats, one side with the crowned coat of arms enriched in gilding and flanked by winged putti supporters, above a double concentric line support, the cover chained to teapot (small shallow chip to spout, slight flaking to gilding, fastening link of chain defective) 3¼ in. (9.6 cm.) high

£6,000-10,000

US\$8,800-15,000

€6,700-11,000



60



61

61

A MEISSEN PORCELAIN TEABOWL AND SAUCER FROM THE FOSCARI SERVICE

CIRCA 1735-40, BLUE CROSSED SWORDS MARKS AND GILDER'S MARK OF THREE DOTS TO BOTH, TEABOWL WITH DREHER'S IMPRESSED MARK OF A QUARTERED CIRCLE AND INCISED /, SAUCER WITH PRESSNUMMER 2 TO FOOTRIM

The teabowl painted with a continuous scene with figures at various pursuits on a shore before boats, the interior with a *Purpurnalerei* seascape, the saucer with figures on horseback before a dilapidated castle, each with the crowned coat of arms flanked by winged putti supporters, within *Gitterwerk* borders and gilt line rims (minor rubbing to gilt borders and rims, minute surface scratching)

£4,000-6,000

US\$5,900-8,800
€4,500-6,700



61



62



62

62

A PAIR OF MEISSEN PORCELAIN TEABOWLS FROM THE FOSCARI SERVICE

CIRCA 1735-40, BLUE CROSSED SWORDS AND GILDER'S MARKS OF THREE DOTS, DREHER'S IMPRESSED QUARTERED CIRCLE AND / MARKS TO BOTH

Each painted with a continuous estuary scene with figures at various pursuits on a shore before dilapidated fortifications, one scene with a windmill, both with the crowned coat of arms flanked by winged putti supporters, above double concentric line supports, the interiors with *Purpurnalerei* vignettes, one a seascape, the other with figures in a palace garden, below *Gitterwerk* borders and gilt line rims (small footrim chip to one, small rim chip to other, minute wear to gilding) (2)

£2,000-3,000

US\$3,000-4,400
€2,300-3,300

63 No Lot

33

THE PROPERTY OF A NOBLEMAN

64
A MEISSEN PORCELAIN SILVER-GILT MOUNTED SNUFF-BOX
 CIRCA 1735-40

Of shaped rectangular form, the sides painted with a continuous scene with merchants on a shore by packages and cargo before ships and buildings on distant islands, between *Gitterwerk* borders divided by moulded white scrolls at the corners and a large central *lambrequin*, the base with figures on a shore, the cover with figures on horseback before camels and a moored galleon within a similar border, the cover interior with a port with figures in canopied barges within a brown line and gilt band border, the box interior richly gilt (slight wear to base and gilt border)

3½ in. (8.1 cm. wide)

£5,000–10,000

US\$7,400–15,000
 €5,600–11,000

See the snuff-box of similar form sold by Christie's Geneva on 9 May 1983, lot 96.



64



65



66

VARIOUS PROPERTIES

65
A FRANKENTHAL PORCELAIN GOLD-MOUNTED
RECTANGULAR SNUFF-BOX AND COVER
 CIRCA 1770, THE MOUNTS CONTEMPORARY

Moulded with rococo-scrolls and painted to the exterior *en camaïeu verte* with vignettes of gallants and companions before ruins within garden landscapes, the interior of the cover painted in colours with a dancer and companion and attendants before a bough in garden landscape

2½ in. (7.3 cm.) wide overall

£5,000–8,000

US\$7,400–12,000
 €5,600–8,900

For a similarly decorated example see Barbara Beaucamp-Markowsky, *Boltes en Porcelaine* (Fribourg, 1985), p. 366, no. 299.

66
A MEISSEN PORCELAIN SILVER-GILT MOUNTED DARK-
BLUE GROUND CARTOUCHE-SHAPED SNUFF-BOX
 CIRCA 1740-50, THE MOUNTS PROBABLY CONTEMPORARY

Painted with flower and fruit pickers, the cover with a gallant and companion in a park landscape, within gilt quatrefoil cartouches issuing gilt scrolls, divided on the sides by gilt lines, the interior of the cover painted with a bare-breasted shepherdess in a landscape, the interior richly-gilt (slight flaking to enamels at edge of the interior cover, some patches of wear to gilt interior, gilt scrolls and lines)

2½ in. (7.3 cm.) wide overall

£6,000–10,000

US\$8,800–15,000
 €6,700–11,000

67

A MEISSEN PORCELAIN RECTANGULAR GOLD-MOUNTED SNUFF-BOX

CIRCA 1755, THE MOUNT WITH CONTROL MARK FOR 1819-1838

With canted corners, painted with groups of scantily-draped putti picking flowers, grapes, sharpening arrows and playing with caged birds, the interior of the cover with a similar scene of putti seated on rockwork beside a basket of flowers in a river landscape, the interior richly gilt (minute surface scratching)

2 $\frac{1}{2}$ in. (7.3 cm.) wide overall

£5,000-8,000

US\$7,400-12,000

€5,600-8,900

For a box of similar form and with similar mounts, see Barbara Beaucamp-Markowsky, *Boltes en Porcelaine* (Fribourg, 1985), p. 160, no. 117.



67



68



69

*68

A GOLD-MOUNTED ENAMEL SNUFF-BOX

BERLIN, CIRCA 1770, THE MOUNTS LATER

Oval box, the cover and base enamelled with pastoral scenes on white ground, inspired by an engraving of *Les Jeux de l'Amour* after F. Boucher's painting *Le But*, the cover depicting a nymph with tambourine and censor accompanied by a trumpeter and youths making offerings to the Autumnal harvest deity, the side frieze with nymphs and satyrs celebrating Arcadian life, the base with cloud-borne putti bearing a garland, the interior of the lid enamelled with a scene from Ovid's *Metamorphoses* of a goddess sporting with Cupid's arrows, reeded mounts, slightly raised incorporated floral thumbpiece set with a yellow gemstone surrounded by table-cut emeralds, rubies and rose-cut diamonds

4 $\frac{1}{2}$ in. (10.5 cm.) wide

£1,500-2,000

US\$2,200-2,900

€1,700-2,200

69

A MEISSEN PORCELAIN GILT-METAL MOUNTED OVAL BOX AND COVER

CIRCA 1755, THE MOUNTS PROBABLY CONTEMPORARY

The exterior painted with agricultural and musical trophies entwined with trailing floral garlands, the interior of the cover painted with a shepherd embracing a shepherdess before a building in a landscape, the mounts chased with C-scrolls enclosing bouquets (minute surface scratching)

2 $\frac{1}{2}$ in. (6.7 cm.) wide overall

£3,000-5,000

US\$4,400-7,300

€3,400-5,500



70



71



72

VARIOUS PROPERTIES

70

AN ITALIAN MICROMOSAIC PLAQUE
PROBABLY RAFFAELLI WORKSHOP, ROME, CIRCA 1800

Circular plaque, depicting two feeding ostriches, one eating a worm, against a landscape with rocks and sky blue background, set within a gilt-metal mount with foliate stamped ring, copper reverse

2½ in. (64 mm.) diam.

£3,000–5,000

US\$4,400–7,300
€3,400–5,500

71

A LOUIS XVI TORTOISESHELL BONBONNIERE SET WITH A MINIATURE

THE MINIATURE FRANCO-DUTCH SCHOOL, CIRCA 1780/1790

Circular tortoiseshell *bonbonnière*, set with a miniature on ivory of a still-life of flowers on a granite ledge with dianthus, roses, daffodils, convolvulus, delphinium, digitalis, columbine and auriculae in a vase with gadrooned base

¾ in. (82 mm.) diam.

£3,000–5,000

US\$4,400–7,300
€3,400–5,500

72

A FRENCH GOLD-MOUNTED JAPANESE STYLE LACQUER BONBONNIERE

THE GOLD MOUNTS BY ALEXANDRE-JEAN-MARIE LEFERRE (FL. 1837 - AFTER 1860), STRUCK WITH A FRENCH POST-1838 RESTRICTED WARRANTY MARK FOR GOLD

Circular box, the independent cover and base of green lacquer decorated with gold lacquer flowers and foliage, bright-cut mounts, the interior lined with tortoiseshell

¾ in. (83 mm.) diam.

£3,000–5,000

US\$4,400–7,300
€3,400–5,500

73

AN ITALIAN GOLD-MOUNTED TORTOISESHELL SNUFF-BOX
PROBABLY NAPLES, CIRCA 1745/1750

Rectangular box, the cover, base and undulated sides inlaid with gold *piqué* of architectural and landscape scenes framed by scrolling foliage, raised gold thumbpiece chased with wave-pattern

2 7/8 in. (73 mm.) wide

£4,000–6,000

US\$5,900–8,800

€4,500–6,700



73

74

A CONTINENTAL GOLD-MOUNTED TORTOISESHELL SNUFF-BOX
PROBABLY GERMAN, CIRCA 1840

Small rectangular box, the cover inlaid with flower-spray and butterflies in four colours of gold, the centre of the base inlaid with rose and green gold flowers, the gold mounts and flange with scalloped edge, scroll thumbpiece

2 1/2 in. (64 mm.) wide

£1,500–2,000

US\$2,200–2,900

€1,700–2,200



74



75



77

76

75**A MEISSEN PORCELAIN FIGURE OF A NUN**

CIRCA 1745, INDISTINCT BLUE CROSSED SWORDS MARK TO UNDERSIDE OF BASE

Modelled by *J.J. Kändler*, her hands raised together in prayer, wearing a habit edged with gilt scrolls, flowerhead and dot ornament, on a stepped square plinth with concave sides (minute wear to gilding)

9½ in. (24 cm.) high

£1,000–1,500

US\$1,500–2,200

€1,200–1,700

See Rainer Rückert, *Meissener Porzellan 1710-1810* (Munich, 1966), p. 237, no. 975 for a similar example.**76****A GIRL-IN-THE-SWING-TYPE PORCELAIN GILT-METAL AND ENAMEL MOUNTED PATCH-BOX**

CIRCA 1755, THE MOUNT CONTEMPORARY, THE ENAMEL PROBABLY LONDON

Modelled as lady's face, wearing a frilled cap tied with a yellow ribbon and applied with a puce plume, with manganese hair and beauty-spots, her eyes fitted with small faceted diamonds on metal mounts, her neck edged with a band of green leaves, the hinged enamel cover decorated with bouquets and sprigs, the interior fitted with a mirror (minute chipping to frilled cap, minute chipping to rim beneath mount, slight losses to mirror)

1½ in. (4.8 cm.) long overall

£2,500–4,000

US\$3,700–5,900

€2,800–4,400

See G.E. Bryant, *Chelsea Porcelain Toys* (London, 1925), pl. 47, no. 6, p. 6, for a similar example in the Schreiber Collection at the Victoria and Albert Museum. See also the masked example sold in these Rooms on 15 February 1988, lot 230.**77****A GERMAN PORCELAIN GILT-METAL MOUNTED SNUFF-BOX**

CIRCA 1765, PROBABLY MEISSEN

Modelled as a reclining Saint or nun in a long brown habit and black veil, her hand resting on a book inscribed with a gilt C, on a white mound base, the underside painted with a similar figure resting on a grassy mound among foliage, the interior of the cover with an upturned basket of flowers including roses and carnations, the mount chased with a geometric pattern and moulded with flowers and foliage (slight scratching to underside)

3½ in. (8 cm.) wide

£3,000–5,000

US\$4,400–7,300

€3,400–5,500

78**A MEISSEN PORCELAIN GROUP OF A GALLANT AND COMPANION**CIRCA 1755, BLUE CROSSED SWORDS MARK, *PRESSNUMMER* 25, PAINTED NUMERALS

Modelled as a youth leaning towards a seated girl, holding a flute, on a shaped-oval scroll-moulded base applied with leaves and flowers (minor damages and restoration)

5½ in. (14.5 cm.) high

£1,500–2,000

US\$2,200–2,900

€1,700–2,200

A similar example was sold in these Rooms on 1 December 1986, lot 130.

79**A MEISSEN GROUP OF EUROPA AND THE BULL**

CIRCA 1765, BLUE CROSSED SWORDS AND DOT MARK

Probably modelled by *F.E. Meyer*, with Europa seated upon the garlanded bull and accompanied by two attendants, all wearing flowered robes, on a gilt-edged scroll-moulded mound base applied with flowers (small areas of restoration and retouching, hairline crack across base, replacement yellow flower in attendant's left hand, slight chipping to flowers and leaves)

8¾ in. (22.2 cm.) high

£1,500–2,500

US\$2,200–3,700

€1,700–2,800

For a similar example in the Kunstgewerbemuseum, Berlin, see Stefan Bursche, *Meissen* (Berlin, 1980), no. 326.**80****A MEISSEN PORCELAIN GROUP OF FOUR PUTTI EMBLEMATIC OF SPRING**CIRCA 1755, BLUE CROSSED SWORDS MARK, *PRESSNUMMER* 26Modelled by *J.J. Kändler*, on a scroll moulded mound base (slight chipping to right toes of kneeling figure, very minor chipping to flowers and foliage)

5¾ in. (13.6 cm.) high

£1,200–1,800

US\$1,800–2,600

€1,400–2,000

81**A FRANKENTHAL PORCELAIN GROUP EMBLEMATIC OF SPRING**

CIRCA 1765, UNDERGLAZE BLUE CROWNED CT/7 MARK, PAINTER'S GREY C.H. MARK

Modelled by *Karl Gottlieb Lück*, with a gallant presenting flowers to his seated companion, the lady holding a mirror, on a shaped-oval mound base edged with gilt scrolls (minute chipping to flowers, flake to brown enamel of hat, slight firing fault to gallant's nose, slight wear to gilding)

6¾ in. (16.2 cm.) high

£2,000–3,000

US\$3,000–4,400

€2,300–3,300

For a similar example see Friedrich H. Hofmann, *Frankenthaler Porzellan* (Munich, 1911), Vol. II, pl. 107.



**82
TWELVE MEISSEN PORCELAIN HAUSMALEREI TEACUPS AND SAUCERS**

CIRCA 1735-40, THREE CUPS AND SEVEN SAUCERS CIRCA 1765, PROBABLY GILDED IN AUGSBURG, BLUE CROSSED SWORDS MARKS, PAINTER'S MARKS, VARIOUS IMPRESSED MARKS AND *PRESSNUMMERN*

Painted in underglaze blue, gilt and tooled with the *Fels und Vogel* pattern, with birds perched on flowering prunus branches issuing from rockwork, with scalloped gilt band borders edged with scrolls (two cups with small rim chips, one saucer with small footrim chip, some rubbing to gilding) (12)

£4,000-6,000

US\$5,900-8,800

€4,500-6,700



**83
A MEISSEN PORCELAIN SHAPED CIRCULAR DISH**

CIRCA 1740, BLUE CROSSED SWORDS MARK, *PRESSNUMMER* 20

The centre painted with figures in conversation in a river landscape within a gilt trefoil cartouche and shell and scroll-moulded panel, reserved on a basket-moulded ground, the border with three similar panels of figures in landscapes within a shaped gilt line rim (very minor wear to gilt rim)

15¼ in. (38.7 cm.) wide

£1,800-2,500

US\$2,700-3,700

€2,000-2,800



84

A FÜRSTENBERG PORCELAIN GILT-GROUND CASED CABARET-SERVICE

CIRCA 1760-65, UNDERGLAZE BLUE SCRIPT MARKS, IMPRESSED N, INCISED 10 AND SW MARKS

Probably painted by *Johann Heinrich Eisenträger* with merchants in harbour scenes and buildings in estuary landscapes within quatrefoil cartouches, reserved on a graduated gilt-scale pattern ground, in a hinged red damask and velvet-lined fitted case, comprising:

A baluster coffee-pot and domed cover, with a female mask spout and wishbone handle (hairline crack through lower handle terminal, chipping to flange of cover)

A baluster milk-jug and cover (small rim chip to cover regilt, minute chip to spout)

A circular sugar-bowl and domed cover

Two teacups and saucers (one saucer with small footrim chip, the other with minute footrim chip)

An oval two-handled tray (slight chipping to handles)

(very slight wear to gilding throughout)

£10,000-15,000

US\$15,000-22,000

€12,000-17,000

For a plate decorated by Eisenträger with a similar scene, see *Weisses Gold aus Fürstenberg*, Westfälisches Landesmuseum für Kunst und Kulturgeschichte, Münster and Herzog Anton Ulrich-Museum, Brunswick 1988-1989 Exhibition Catalogue (1988), p.156, no. 22. It seems likely that the scenes were perhaps taken from engravings either by Franz Edmund Weirotter or Anthony Waterloo, see Siegfried Ducret, *Fürstenberger Porzellan* (Brunswick, 1965), Vol. II, p. 29, Abb. 2, p. 30, Abb. 4, p. 31, Abb. 6, p. 35, Abb. 11 and p. 36, Abb. 14.

The design of the forms are taken from the models by Johann Christoph Rombrich of 1758. For a service of similar form to the present example decorated with wild and domestic fowl, see *ibid.*, (1988), pp. 198-201, nos. 106-111.

THE PROPERTY OF A LADY

85

A MEISSEN PORCELAIN TWO-HANDLED TUREEN, COVER AND STAND

CIRCA 1750, BLUE CROSSED SWORDS MARKS, *PRESSNUMMER 21* AND *DREHER'S III* TO STAND, INDISTINCT INCISED NUMERALS TO TUREEN

The *bombé* circular tureen with reed handles issuing from female nymph masks, applied overall with coloured flower-sprays and sprigs, the domed cover surmounted by a finial formed as a robin perched on a tree-stump issuing berried foliage, the stand painted with loose bouquets of *deutsche Blumen* (slight chipping to applied petals, leaves and tip of robin's beak, some minor scratching and wear to enamels on stand)

The stand 13½ in. (34.2 cm.) wide

£1,800–2,500

US\$2,700–3,700
€2,000–2,800



85

THE PROPERTY OF A GENTLEMAN

86

A MEISSEN PORCELAIN SHAPED-OVAL TWO-HANDLED TUREEN, COVER AND STAND

CIRCA 1765, BLUE CROSSED SWORDS AND DOT MARKS, IMPRESSED H TO STAND

Moulded with the *Dulong* pattern, with panels enclosing blue bouquets flanked by vignettes of specimen birds, the tureen with rococo-scroll, asparagus and cauliflower handles, the domed cover with a putto finial holding a cornucopia cascading with fruit and flowers, the stand with a large central vignette of a macaw and two other birds perched on branches, the cover and stand with gilt line borders (areas of wear to stand, minute chipping and losses to fruit and flowers)

The stand 17½ in. (44.5 cm.) wide

£3,000–5,000

US\$4,400–7,300
€3,400–5,500



86





87

VARIOUS PROPERTIES

87
A MEISSEN PORCELAIN CENTREPIECE
EMBLEMATIC OF SPRING AND SUMMER
 CIRCA 1750, BLUE CROSSED SWORDS MARK

Modelled by *J.J. Kändler* and *J.F. Eberlein*, the pierced quatrefoil basket with a shell-moulded rim, the interior painted with a loose bouquet and sprigs, the exterior moulded with the *Dulong* pattern, the quatrefoil panels painted with birds perched on branches, supported by two scantily draped nymphs emblematic of Spring and Summer with attendant putti (extended hairline cracks, slight chipping to leaves, flowers and tip of corn, slight wear to gilding and enamels)

17 $\frac{7}{8}$ in. (44.8 cm.) high

£2,000–3,000

US\$3,000–4,400

€2,300–3,300

PROVENANCE:

Giampaolo Lukacs Collection, sale Sotheby's Milan, 18 April 2007, lot 164.

88
A MEISSEN PORCELAIN GILT-METAL MOUNTED GROUP OF
PUTTI EMBLEMATIC OF PAINTING AND SCULPTURE
 CIRCA 1750, BLUE CROSSED SWORDS TO EDGE OF BASE, THE GILT-METAL MOUNT PROBABLY LATER

Modelled by *J.J. Kändler*, with one putto chiselling a stone bust, the other holding a painter's palette, on a rocky mound applied with flowers, supported on a pierced acanthus and ribbon-moulded gilt-metal base (chipping to paint brushes, two hairline cracks running from footrim up into rocky mound, slight wear to gilding)

13 $\frac{3}{4}$ in. (34.7 cm.) high

£2,500–4,000

US\$3,700–5,900

€2,800–4,400

A similar example was sold in these Rooms on 18 December 2006, lot 57.



88



89

**89
A MILAN FAIENCE COFFEE-CUP AND SAUCER**

FINAL QUARTER OF THE 18TH CENTURY, INDISTINCT NUMERALS TO SAUCER

Decorated with two dogs at play, by flowering shrubs and iron-red fences, with butterflies in flight above, gilt line rims (minute chipping to rims, short hairline crack to rim of saucer)

£1,000–1,500

US\$1,500–2,200

€1,200–1,700

PROVENANCE:

The Property of a Gentleman, sale Christie's London, 27 November 1961, lot 167.

90

**90
A CHANTILLY PORCELAIN TWO-HANDLED ECUELLE AND DOMED COVER**

CIRCA 1745-50, IRON-RED HUNTING HORN MARK

With pierced branch handles and an iron-red bud finial, painted in the Kakiemon palette with flowering branches and insects (minor restoration and chipping)

7¼ in. (19.7 cm.) wide

£1,200–1,800

US\$1,800–2,600

€1,400–2,000

See Geneviève Le Duc, *Porcelaine Tendre de Chantilly au XVIII^e Siècle* (Paris, 1996), p. 112, for a very similar example.

91

91

**91
A PAIR OF DOCCIA PORCELAIN TULIPANO TWO-HANDLED BOTTLE-COOLERS AND COVERS**

CIRCA 1755-65

The scroll handles with leaf and husk ornament, the domed covers pierced with a central circular aperture (one cooler cracked, some minor flaking to extremities)

7¼ in. (19.7 cm.) high

(2)

£1,200–1,800

US\$1,800–2,600

€1,400–2,000

For a cylindrical tureen of related form, see Johann Kraftner (ed.), *Baroque Luxury Porcelain* Liechtenstein Museum, Vienna, Exhibition Catalogue (Munich, 2005), p. 81, no. 3.

92

**92
A FAENZA (FERNIANI) FAIENCE COMPOSITE TABLE-SERVICE**

CIRCA 1770-80 AND LATER

Painted with stylised Oriental flowering plants before terracing within a diaper and flower-panel well, the border with four groups of flowering plants entwined with bamboo branches, comprising:

Three quatrefoil two-handled tureens on scroll feet and four covers with artichoke finials

A smaller quatrefoil two-handled tureen, two covers and a stand

Four oval two-handled sauce-tureens and three stands

Two large quatrefoil dishes

Eight quatrefoil dishes

Six small quatrefoil dishes

Two large fluted circular dishes



92

Two smaller fluted circular dishes
 Four large oval serving-dishes
 Three small oval serving dishes
 Five large circular dishes
 Three smaller circular dishes
 Six soup-plates
 Thirty-eight plates
 An inverted pear-shaped mustard-pot and cover
 A later teacup and saucer, a large fluted footed bowl painted with a waterlily, and a Le Nove porcelain plate, decorated in the *famille rose* style
 (some damage and restoration)

£15,000-20,000

US\$22,000-29,000

€17,000-22,000

93

**A FAENZA (FARNIAN) FAIENCE COMPOSITE PART
 DINNER-SERVICE**
 CIRCA 1770-80 AND LATER

Painted with stylised Oriental flowering plants before terracing, within diaper-pattern and flowerhead bands at the wells, the borders with four alternating flower-sprays and bamboo branches entwined with flowering plants, comprising:

Five dinner-plates
 Two soup-plates
 Twenty-seven luncheon-plates
 (rim chipping and minor damages)

(34)

£2,000-3,000

US\$3,000-4,400

€2,300-3,300



93



*94

A GERMAN SILVER SOUP-TUREEN AND COVER

MARK OF JOHANN JAKOB BRUGLOCHER, AUGSBURG, 1737-39

Tapering fluted oval, with two scroll handles, later engraved with initials 'FF' below a Royal crown, *marked under foot and on cover bezel, the cover bezel further engraved with a number and scratchweight* 'No. 4 16=4=3'

14½ in. (37 cm.) wide

91 oz. (2,816 gr.)

The initial is that of Friedrich Franz I, Grand Duke of Mecklenburg-Schwerin (1756-1837).

£18,000-22,000

US\$27,000-32,000

€20,000-24,000

Friedrich Franz with the son of Ludwig, Duke of Mecklenburg-Schwerin (1725-1778) and Charlotte Sophie, Duchess of Sachsen-Coburg-Saalfeld (d.1810). He married Luise, Princess of Sachsen-Gotha-Roda (d.1808) on 31 May 1775. Friedrich Franz I succeeded his uncle Friedrich der Fromme to the throne after his death in 1785. One of his first political acts was to close down Friedrichs-Universität, the University that his uncle had built in 1760 in Bützow. He also bought back Wredenhagen, Marnitz, Eldena and Plau, the municipalities which had been pawned to Prussia in 1734. Though Schwerin suffered a great deal from the Napoleonic occupation, with Friedrich Franz I being forced into exile in Altona near Hamburg, for a short time in 1807, cultural life at the court continued, and after the peace-treaty of 1815 the artefacts that Napoleon had seized were brought back from Paris. It was Gebhard Leberecht von Blüchner, a military commander from Schwerin, who came to the Duke of Wellington's aid at Waterloo in June 1815, thus bringing about the defeat of Napoleon. In the same year, Friedrich Franz I received the title of Grand-Duke. Acknowledged as a liberal, peacefully inclined ruler, Friedrich Franz I was, among many things, responsible for the abolition of corporal punishment.



Friedrich Franz I, Duke of Mecklenburg-Schwerin
Courtesy Christie's Images



95

A GERMAN SILVER THREE-SECTION MIRROR-PLATEAU
MARK OF JEAN CORNELLE ARNAUD GRAFF, AACHEN, CIRCA 1800

Oval and on cast eagle feet, with openwork reeded borders, each end applied with a coat-of-arms, with later mirror, *marked on each end* 40 in. (101.5 cm.) long

The arms are those of Landrat Friedrich Freiherr von Coels (1784-1856) who lived at Burg Frankenberg near Aachen.

£6,000-8,000

US\$8,800-12,000
€6,700-8,900

*96

A GERMAN SILVER MODEL OF A REARING HORSE
STAMPED BÜSCH, LATE 19TH CENTURY

Realistically cast, on a base chased with rockwork, *marked on base* 16 in. (40.5 cm.) high
131 oz. (4,088 gr.)

£8,000-12,000

US\$12,000-18,000
€8,900-13,000





97
A PAIR OF PORTUGUESE SILVER FOUR-LIGHT CANDELABRA AND A PAIR OF CANDLESTICKS
 OPORTO, POST 1938, STAMPED INDISTINCTLY
 Each cast and chased with foliage, on panel feet, with three scrolling branches and central light, each with fluted foliage socket, *each marked on foot and branches*
 18¼ in. (46 cm.) high
 292 oz. (9,076 gr.) (4)

£3,000-5,000 US\$4,400-7,300
 €3,400-5,500

98
A PAIR OF PORTUGUESE SILVER FOUR-LIGHT CANDELABRA
 OPORTO, POST 1938, STAMPED INDISTINCTLY
 Each cast and chased with foliage, on panel feet, with three scrolling branches and central light, each with fluted foliage socket, *each marked on foot and branches*
 18¼ in. (46.2 cm.) high
 208 oz. (6,476 gr.) (2)

£2,000-3,000 US\$3,000-4,400
 €2,300-3,300

99
A PAIR OF CONTINENTAL SILVER FOUR-LIGHT CANDELABRA
 WITH SPURIOUS FRENCH MARKS
 Each cast and chased with foliage, with three scrolling branches and central light, each with fluted foliage socket, *each marked under base, on branches and inside sockets*
 18 in. (45 cm.) high
 209 oz. (6,493 gr.) (2)

£3,000-5,000 US\$4,400-7,300
 €3,400-5,500



100

100
A PORTUGUESE SILVER TAZZA
 OPORTO, 1758-1768, MAKER'S MARK BI
 Shaped circular and on detachable foot, *repoussé* chased with foliage and lattice-work, engraved with initials, *marked on edge of rim and top of foot*
 14 in. (35.5 cm.) diam.
 7½ in. (19 cm.) high
 50 oz. (1,567 gr.)

£2,000-3,000 US\$3,000-4,400
 €2,300-3,300



101

***101**
A PORTUGUESE SILVER EWER
 OPORTO, CIRCA 1800, MAKER'S MARK APD
 Tapering and on spreading foot, the sides, foot and neck each fluted, with scroll handle, engraved with initials, *marked on foot*
 12¾ in. (32.5 cm.) high
 35 oz. (1,099 gr.)

£3,000-5,000 US\$4,400-7,300
 €3,400-5,500

102

A SILVER-MOUNTED RHINOCEROS-HORN CUP
 PROBABLY PORTUGUESE COLONIAL (GOA?), 18TH
 CENTURY

The horn carved tapering and with a turned foot, with
 a filigree mount
 4½ in. (10.7 cm.) high

£15,000–25,000

US\$22,000–37,000
 €17,000–28,000

Filigree, from the Latin words filum (thread) and granum (grain), is the art of drawing out of metal, usually silver, into increasingly fine threads that can then be rolled, bent or braided into intricate openwork patterns. In a recent exhibition devoted to the subject held in Amsterdam (*Silver: Wonders of the East, Filigree of the Tsars*, 2006), the filigree objects from the Russian Imperial collections were re-assembled from the different Russian museums and storerooms to which they had been dispersed over the years to regain a sense of the importance and magnificence of filigree objects in European royal and princely collections.

The trade routes travelled by the East India Companies between Europe, the Indian sub-continent and south-east Asia resulted in a great deal of artistic fluidity, making it difficult to provide an attribution to a particular centre. However the existence of another filigree mounted rhinoceros-horn cup from the Collection of Padua Ramos, which was mounted in Goa (*Exotica The Portuguese Discoveries and the Renaissance Kunstammer*, Lisbon, 2001, p.166–167, no. 58) suggest a similar origin for the present cup. While the Padua Ramos cup is mounted foot and rim and also has handles it, like the present example, has a distinctive beaded filigree foot.



103

**AN ITALIAN SILVER SOUP-TUREEN AND
 COVER**

MARK OF VINCENZO COACI, ROME, CIRCA 1780

Circular, chased with stiff leaves, with
 vitruvian scroll rim, the cover with finial cast
 as putto, later engraved with initials, marked
 underneath, on cover bezel, inside cover and on top
 of cover, with a later silver-plated liner
 13¼ in. (35 cm.) high
 79 oz. (2,459 gr.)

£12,000–18,000

US\$18,000–26,000
 €14,000–20,000

In addition to the maker's mark VIN/COACI/ROM, as illustrated in C. Bulgari, *Argentieri Gemmari E Orafi D'Italia*, Rome, 1958, p. 299, no. 386, the tureen is also struck with the mark V.C. over M in trefoil, as illustrated *op. cit.*, no. 1180.

***104****A FRENCH FOUR-PIECE SILVER-GILT COFFEE-SERVICE**
MARK OF ODIOT, PARIS, LAST HALF 19TH CENTURY

Each cast and chased with foliage and rocaille, on openwork stag-mask capped feet, the handles applied with a dragon, comprising: a coffee-pot and cream-jug, with wood insulators, sugar bowl and similar pair of sugar-tongs
the coffee pot 10¾ in. (27.2 cm.) high
gross weight 112 oz. (3,467 gr.)

£8,000-12,000

(4)

US\$12,000-18,000
€8,900-13,000**105****TWO FRENCH SILVER TRAYS**

MARK OF EMILE PUIFORCAT, PARIS, CIRCA 1900

Each oblong, one with canted corners and plain border, the other with shaped corners and reeded border, with scroll handles, each marked on the back and on the rim, further stamped 'PUIFORCAT PARIS'
25¼ in. (64 cm.) wide over handles
227 oz. (7,055 gr.)

(2)

£4,000-6,000

US\$5,900-8,800
€4,500-6,700

***106****A SWISS SILVER TRAY**

MARK OF BOSSARD, LUCERN, EARLY 20TH CENTURY

Oval and with integral handles, the reeded rim chased with panels of strapwork, engraved with initials within strapwork cartouche, *marked on the reverse*

30 in. (76.5 cm.) wide

131 oz. (4,066 gr.)

£4,000–6,000

US\$5,900–8,800

€4,500–6,700

107*A FRENCH SILVER-GILT MOUNTED CUT-GLASS CLARET-JUG**

MARK OF GUSTAV KELLER, PARIS, LATE 19TH CENTURY

The glass body on silver-gilt foot, with fruiting swags suspended from a band of Vitruvian scrolls, the cover chased with grapevines, *marked on foot, on handle, near rim and on cover, the foot further stamped 'G. KELLER PARIS'*

12¼ in. (31 cm.) high

£3,000–5,000

US\$4,400–7,300

€3,400–5,500

**108****A PAIR OF AUSTRO-HUNGARIAN SILVER-GILT MOUNTED CUT-GLASS CLARET-JUGS**

MARK OF HEINRICH DITTRICH, LATE 19TH CENTURY

With reeded tapering bodies, the mounts cast with foliage and rocaille, the hinged covers with cast griffin finials, *marked near handles*

13 in. (33 cm.) high

(2)

£5,000–7,000

US\$7,400–10,000

€5,600–7,800





109

AN AUSTRIAN GEM-SET SILVER-GILT AND LAPUS-LAZULI DESK SET

BY FRANZ JAUNER, VIENNA, 1850

Comprising:

An inkstand on dragon feet, with lapis-lazuli and two oval bowls, one supported on cast figure with another chained figure before him, the other supported on a dragon, with a central cast figure of a knight holding aloft a shield, engraved with the arms of the Holy Roman Empire and supporting the Imperial crown, the sides applied with four coats-of-arms and two further coats-of-arms accolé

A table-bell with a handle cast as two lovers

A taper-stick with a putto handle

A paper-knife with cast handle and ivory blade

and a conical extinguisher

all contained in a fitted case

the inkstand 12 in. (30.5 cm.) wide

The arms are those of Austrian Emperor Franz-Josef I (1830-1916) and Count Eduard Clam-Gallas (1805-1891) and his wife Countess Klothilde Dietrichstein (d.1899) who he married in April 1850. (5)

£15,000-20,000

US\$22,000-29,000

€17,000-22,000

PROVENANCE:

Presented to Count Eduard Clam-Gallas on the occasion of his marriage to Countess Klothilde Dietrichstein by Emperor Franz-Josef I.

110

A PAIR OF GERMAN SILVER-GILT AND STONE ORNAMENTS PROBABLY HANAU, CIRCA 1900, WITH ENGLISH IMPORT MARKS FOR LONDON, 1902

Realistically cast as Venus Fortuna and Mercury, standing on a globe and supported on a mottled green stone base with applied silver-gilt foliage and flower swags, each marked on base 17¼ in. (45 cm.) high (2)

£5,000-7,000

US\$7,400-10,000

€5,600-7,800





111
A SILVER AND LAPIS LAZULI MOUNTED ROCK-CRYSTAL TRAY
 APPARENTLY UNMARKED, 19TH CENTURY

The centre set with an elongated octagonal rock-crystal panel, surrounded by other oval or shaped oblong panels, all within a lapis-lazuli set filigree surround, one panel engraved with initials 'A.R.' below the Royal crown
 16½ in. (42 cm.) wide

The initials are those of Queen Adelaide of Great Britain (1792–1849), daughter of George I, Duke of Saxe-Meiningen and his wife Luise Eleonore, daughter of Prince Christian of Hohenlohe-Langenburg. Adelaide married Prince William, Duke of Clarence in 1818 and became Queen Consort when Prince William succeeded his brother as King William IV in 1830.

£12,000–18,000

US\$18,000–26,000
 €14,000–20,000

112
AN AUSTRIAN SILVER-GILT AND ENAMEL CUP AND COVER
 APPARENTLY UNMARKED, CIRCA 1870

Enamelled with mottled green, the foot and neck applied with border of white enamel crescents and garnets, the bowl with suspended chain of garnets and seed pearls, the cover with pierced enamel, garnet and pearl finial
 6¼ in. (17.2 cm.) high

£2,000–3,000

US\$3,000–4,400
 €2,300–3,300

PROVENANCE:

The Collection of Isadore and Shirley Familian.
 Donated to the Los Angeles County Museum of Art.
 The Los Angeles County Museum of Art; Christie's New York,
 21 October 2003, lot 170.





113

113
A NYMPHENBURG PORCELAIN LOBED OVAL DISH FROM THE HOFSERVICE

CIRCA 1761-64, UNDERGLAZE BLUE ALCHEMICAL STAR MARK, IMPRESSED BAVARIAN SHIELD, INCISED H MARK

Painted with a loose bouquet of flowers, flower-sprays and scattered sprigs, the lobed octafoil sides with ribbed intersections at the well with pendant gilt dots suspended from a band of gilt scrolling foliage reserved with flower-sprays below the rim, the stepped rim with blue lines and gilt foliage scrolls divided at the intersections by blue dots (slight wear to gilt rim, minute scratching to enamels)

13½ in. (34 cm.) wide

£6,000-10,000

US\$8,800-15,000

€6,700-11,000

PROVENANCE:

Anon., sale Christie's London, 14 June 1994, lot 267.

The *churfürstliches Hofservice* was most probably decorated by Joseph Zachenberger (1732-1802), and is generally regarded as Nymphenburg's finest achievement in terms of tablewares. For a discussion of the service, see Alfred Ziffer, *Nymphenburger Porzellan, Sammlung Bauml* (Stuttgart, 1997), pp. 133-139. A plate from the service was sold in these Rooms on 14 July 2006, lot 142 and another from the Margaret Cadman Collection on 24 February 2003, lot 122, and a dish on 21 February 2005, lot 199.

114
A SEVRES GREEN-GROUND PLATE (ASSIETTE UNIE)

CIRCA 1795-97, MANGANESE SCRIPT SEVRES MARK, PAINTER'S SCRIPT T.B FOR CHARLES-THEODORE BUTEUX 1786-1821 AND GILDER'S 2000 FOR VINCENT, INCISED 2.4

Painted with a bouquet of garden flowers tied with a red ribbon, the well with a concentric gilt band and line, within a green-ground border gilt and tooled with flower-sprays linked to scrolling foliate ornament, within a shaped rim gilt with a



114

concentric band and line (four restored rim chips with associated retouching to green ground and gilding, slight scratching to enamels and rubbing to gilding)

9½ in. (23.8 cm.) wide

£1,000-1,500

US\$1,500-2,200

€1,200-1,700

PROVENANCE:

King George IV, Carlton House, London.

For a discussion of this service see, Geoffrey de Bellaigue, *Sevres Porcelain from the Royal Collection*, The Queen's Gallery, Buckingham Palace Exhibition Catalogue (London, 1979), pp. 24 and 25, where it is noted that the service was recorded in the Confectionary at Carlton House in circa 1826. Unfortunately no record of the service exists in the Sevres Sales Ledgers, although there are a number of pieces which are listed in the Artists' Ledgers and in the Kiln Records.

115

A BERLIN PORCELAIN PIERCED OVAL BASKET

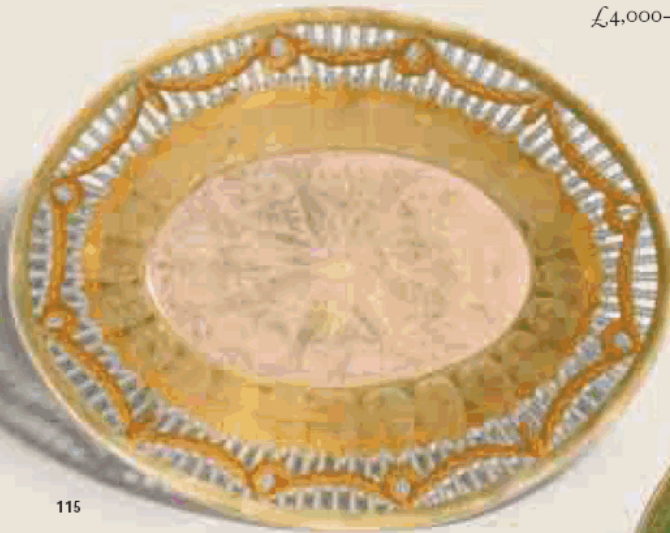
CIRCA 1805, BLUE SCEPTRE AND DASH MARK, PAINTER'S MARK OF AN IRON-RED ARROW

Of flared form, the salmon-pink-ground centre gilt with a radiating foliate medallion issuing palmettes, the border with a broad gilt band tooled with laurel within a pierced outer part with continuous bronzed swags of laurel highlighted in tones of sepia and gilding against vertical green and gilt-edged slats, the gilt swags on the exterior moulded in relief and tooled, above an acanthus-moulded band at the lower part, the footrim richly-gilt (slight scratching to gilt leaves to well, minute wear to gilding) 14 $\frac{3}{4}$ in. (37 cm.) wide

£4,000–6,000

US\$5,900–8,800

€4,500–6,700



115

116

A SEVRES PORCELAIN GREEN-GROUND PLATE FROM EMPRESS JOSEPHINE'S SERVICE A FLEURS

CIRCA 1809, IRON-RED DE SEVRES MARK (MANUFACTURE IMPERIAL ERASED), PAINTED 35., 5. IN GREEN, GILT SCRIPT G: INCISED J

Painted with a bouquet of garden flowers, the well gilt with continuous entwined arch and dot ornament within a broad gilt band, the border reserved with flowerheads between two bands of triangular ornament (minute wear to gilding) 9 $\frac{1}{2}$ in. (23.8 cm.) diam.

£3,000–5,000

US\$4,400–7,300

€3,400–5,500



116

PROVENANCE:

Empress Josephine, Elysée Palace, Paris.

This plate is from a dessert-service which included seventy-two plates sold to Empress Josephine on 9th March 1810, and delivered to the Elysée Palace. Napoléon Bonaparte had positioned his former wife in the palace following their divorce in 1810 but she and the service were moved to Malmaison in 1812 and her death swiftly followed in 1814.

See *L'Aigle et le Papillon, Symboles des Pouvoirs sous Napoléon (1800-1815)* Musée des Arts Décoratifs, Paris, Exhibition Catalogue (Paris, 2008), cat. no. 219. A bowl from the service was recently sold by Bonhams, London on 3 December 2008, lot 370. An identical service bearing date codes for 1811 and 1812 was presented by Louis XVIII to Edward, Duke of Kent.

55



117

118

117
A PAIR OF PARIS PORCELAIN FLARED CYLINDRICAL LAVENDER-GROUND VASES

CIRCA 1810, PERHAPS DIHL AND GUERHARD

Each finely painted *en grisaille* and heightened in white enamel with an urn on a tripod scroll support suspending swags of ribbons tied with roses, on a rectangular plinth surmounting a satyr-mask issuing continuous scrolling acanthus and leafy branches, entwined with serpents, the reverse with a bacchic figure and nymph supporting a garlanded lyre, their legs transforming into further acanthus scrolls, the upper rim gilt with flowerheads reserved on a band of diamond ornament (minute wear to gilding, areas of restoration and regilding to rims) 11 in. (28 cm.) high (2)

£3,500–5,000

US\$5,200–7,300

€3,900–5,500

The ornament on these vases is probably based on the designs by Henri Salenblie (c.1753–1720), who specialised in similar scrolling arabesques and neo-classical motifs. The figures are typical of his work; similar ornament can be seen in his designs for silver coquetiers and goblets in *Modèles de Dessins d'Orfèvreries* (Paris, c. 1905), pl. 21 and 34.

118
A PAIR OF PARIS PORCELAIN ORMOLU-MOUNTED OVIFORM VASES

CIRCA 1780–85, PROBABLY CLIGNANCOURT

Each painted with couples walking in wooded river landscapes within an oval cartouche gilt with berried stiff-leaves, the reverse with a bouquet of garden flowers within a similar cartouche, divided by luxuriant loose bouquets at the sides, below gilt-metal galleries pierced with a band of ovolos, on square plinth feet (each with slight scratching to interior) 12¾ in. (32.3 cm.) high overall (2)

£3,000–5,000

US\$4,400–7,300

€3,400–5,500

The present vases bear striking similarities to the painting and gilding of pieces marked or confidently attributed to the Clignancourt factory. The factory was based in Montmartre under the protection of the comte de Provence (later Louis XVIII). The Viennese enameller, Georg Lamprecht worked at the factory from 1783 before moving to Sèvres in 1784. Stylistically his work is very similar, see the pair of *caisse à fleurs carrées* in *Mille objets pour Genève, un Patrimoine Enrichi*, Fondation Jean-Prevost, Ariana Museum Catalogue (Geneva, 1989), p. 43.



119

A VIENNA PORCELAIN GOLD-GROUND CAMPANA VASE AND STAND

1828-9, IMPRESSED SHIELD MARKS AND DATE CODES 828 AND 829, PAINTER'S NUMBER 137. FOR JOSEF GEYER, IMPRESSED 25. TO VASE, IMPRESSED W TO STAND FOR EMBOSSEER JOHANN DANDL, INCISED H9. AND PAINTED NUMERALS

Painted with a continuous frieze of garden flowers between matt-gold sections tooled with palmettes (chipping around socle with associated areas of retouching to gilding, minute restuck chip to corner of plinth, some wear)

18¾ in. (47.7 cm.) high

£4,000-6,000

US\$5,900-8,800

€4,500-6,700

PROVENANCE:

By family repute gifted to the Mirosević-Sorkocević family from Franz I, Emperor of Austria (1768-1835)

And thence by descent to the father of the current owner, Niko Mirosević-Sorkocević, Ambassador to the Vatican for the Kingdom of Yugoslavia during World War II (with N. Mirosević-Sorgo collection labels).

Josef Geyer painted flowers at Vienna from 1803 to 1836. For a similar vase painted by Joseph Nigg, see Samuel Wittwer, *Rafinesse & Eleganz, Königliche Porzellane des Frühen 19. Jahrhunderts aus der Twilight Collection*, New York (Munich, 2007), cat. no. 82. See also Folnesics & Braun, *Geschichte der K. K. Wiener Porzellan-Manufaktur* (Vienna, 1907), pl. XXIX for an example in the K.K. Österreichisches Museum, für Kunst und Industrie, attributed to Nigg.



58



Pauline Borghese
Courtesy Christie's Images

THE BORGHESE SERVICE

Tradition has held that the Borghese service was a gift from Napoleon to his sister Pauline Bonaparte on the occasion of her marriage to Prince Camillo Borghese on 6 November 1803. However the assumption that the service was a gift for this wedding is open to question as many of the most significant pieces, including the following three lots, are signed by Biennais 'Orfèvre de S. Mtes l'Impériales et Royales à Paris' which means that they must post-date 1805 when Napoleon was styled King of Italy. In addition, many of the pieces are marked with Paris hallmarks in use between 1809 and 1819. The service, comprising roughly 500 silver-gilt objects, was supplied by Martin-Guillaume Biennais, with other specialist makers contributing almost 1,000 pieces of table silver. According to the auction catalogue of the service when it was sold in 1934, some pieces were made by Jean-Baptiste-Claude Odiot. In the 1820s various Florentine and Roman silversmiths contributed further additions made after the original designs.

The designs of Charles Percier (1764-1838) and Pierre-François-Léonard Fontaine (1762-1853) are evidently the stylistic source of the Borghese service. Percier and Fontaine probably met in 1779 when studying architecture in Paris. It was however their stay in Rome for several years after 1786 that was the basis of their future success. Their French brand of neo-classicism has been described as 'a combination of severity and pomp' involving a more strictly archaeological approach than had previously been the case, drawing on a mixture of ancient styles: Greek, Imperial Roman, and, following Napoleon's campaigns of 1798-1799, Egyptian motifs as well.

Winning the patronage of Empress Josephine in 1799, Percier and Fontaine became the official Imperial architects, but their enormous influence was above all the result of the publication after 1799 of numerous design books, culminating in the *Recueil de décorations intérieures*. In total the books comprised seventy-two plates which were issued in sets of six from 1801, and were published in full in 1812, including designs for silver and furniture, individual decorative elements, and of course views of interiors. As the authors say in their preface, '... furnishings are too closely linked to interior decoration for the architect to remain indifferent to them.'

The work of Percier and Fontaine was perhaps best interpreted in the world of silver by the firm of Martin-Guillaume Biennais. All the pieces in the Borghese service were certainly influenced by their style, and some pieces, such as the following two lots, show direct use of their designs. Biennais (1764-1843) started his career in Paris around the time of the revolution as a *marchand-ébéniste* specialising in *nécessaires-de-voyage*, intricately fitted boxes to hold travelling services. With the outbreak of war, such services were in demand by persons of the highest rank, and the large Bonaparte family soon became his patrons. Sometime around 1800, Biennais seems to have decided to broaden his output by supplying both furniture and silver,



and by 1805 had been appointed silversmith to their Imperial Majesties. Clare le Corbeiller observes 'Basically an entrepreneur employing, it is said, over six hundred workmen, Biennais supplied Napoleon not only with table services but with coronation regalia, swords and sword mounts, shoe buckles, snuff boxes, tables cabinets, and, of course, *nécessaires*'. In view of his background and this heterogeneous activity, the consistent refinement and elegance of his work in silver is remarkable.

Pauline Bonaparte was born in 1780 in Ajaccio, Corsica, the second of Napoleon's sisters and considered the most beautiful. In 1797 she married one of her brother's staff officers, General C-V-E Leclerc, and went with him to Santo Domingo. Following his early death from yellow fever, she returned to Paris, met and married Prince Borghese and moved with him to Rome. In 1804, Borghese received the title of a French Prince, and in the following years accompanied the Emperor in the Austrian and Prussian campaigns. Nonetheless, his marriage with Pauline was an unhappy one and they separated fairly quickly. Following the Treaty of Tilsit he was made Governor of Piedmont. He was paid the huge sum of one million francs which, added to his own fortune, allowed him to live in the grandest style. In the meantime his wife spent most of her time in Paris and with the fall of Napoleon in 1815 she tried to gain permission to join him in exile in Saint Helena. When this was denied she returned to Rome and took up residence in the Borghese Palace. She did however join her husband in Florence shortly before her death in 1825.

It has been suggested that Pauline Borghese was responsible for many of the later additions to the service, but it is at least as likely that Prince Borghese himself ordered the pieces. It is certainly possible that that service was split up between the Roman and Florentine residences and that both the Prince and Pauline added to it. The service remained at the Borghese Palace in Rome until it was sold in the auction of the Palace contents in 1892. The service was listed in its entirety in the auction catalogue entitled *Catalogue des objets d'art et d'ameublement. Le grand appartement au premier étage du palais du Prince Borghese à Rome.* and was offered as a single lot. The service appears to have subsequently changed hands at least three times before becoming part of the collection of the American, Edith Rockefeller McCormick, who exhibited the entire service from 1924-1932 at the Chicago Art Institute. On her death in 1934, the service was sold by the American Art Association/Anderson Galleries in New York where it was split into nearly 150 lots. Pieces from the service are now widely scattered, with objects in many private collections and museums.

A. Phillips and J. Sloane, *Antiquity Revisited English and French Silver-Gilt from the Collection*, London, 1997.



THE PROPERTY OF A SPANISH PRIVATE COLLECTION
(LOTS 120-125)

120

A PAIR OF FRENCH EMPIRE SILVER-GILT DISHES, COVERS AND COPPER-GILT STANDS FROM THE BORGHESE SERVICE
MARK OF MARTIN-GUILLAUME BIENNAIS, PARIS, THE DISHES 1798-1809, THE COVERS 1809-1819, AFTER A DESIGN BY PERCIER AND FONTAINE

The dishes each circular and with anthemion border, the domed covers with an applied frieze of classical figures connected with foliage swags supporting swans, with fruiting and openwork foliage finial, the stands conforming and on four winged lion mask and paw feet with two scroll handles, the dishes, covers and stands each engraved with a coat-of-arms, *the dishes marked underneath, the covers marked on border and inside, the stands apparently unmarked, further engraved inside the covers 'Biennais, Orfèvre de S. M^{te} l'Impériales et Royales à Paris'* the stands 10¼ in. (27.5 cm.) wide over handles

161 oz. (5,014 gr.)

The arms are those of Borghese for Prince Camillo Borghese and his wife Pauline, sister of Napoleon.

(2)

£30,000-50,000

US\$44,000-73,000

€34,000-55,000

PROVENANCE:

Prince Camillo Borghese, who married Pauline Bonaparte, the sister of the Emperor Napoleon on 6 November 1803.

The Borghese Palace Sale, Giacomini and Capobianchi, Rome, 28 March-9 April 1892, part of lot 847.

Don Antonio Licata.

Prince Baucina.

Ercole Canessa.

Mrs. Edith Rockefeller McCormick, American Art Association/Anderson Galleries Inc., New York, 5 January 1934, one of lots 732-736.

Acquired by the father of Simone de Borjes, who married into the founding family of the Borjes & Irmão Bank of Portugal, who in turn sold it to the family of the current owner.

EXHIBITED:

Chicago, *The Art Institute of Chicago*, June 1924-November 1932



Design for a Dish-Cover
by Charles Percier

121

A FRENCH EMPIRE SILVER-GILT DISH, COVER AND COPPER-GILT STAND FROM THE BORGHESE SERVICE

MARK OF MARTIN-GUILLAUME BIENNAIS, PARIS, THE DISH 1798-1809, THE COVER 1809-1819, AFTER A DESIGN BY PERCIER AND FONTAINE

The dish oval and with anthemion border, the domed cover with an applied frieze of classical figures hung between foliage swags supporting swans, with acanthus bud and openwork foliage finial, the stand conforming and on four winged lion mask and paw feet with two scroll handles, the dish, cover and stand each engraved with a coat-of-arms, *the dish marked underneath, the cover marked on border and inside, the stand apparently unmarked, further engraved inside the cover 'Biennais, Orfèvre de S. M^{te} l'Impériaux et Royales a Paris'* the stand 20 in. (50.8 cm.) wide over handles

156 oz. (4,843 gr.)

The arms are those of Borghese for Prince Camillo and Pauline Borghese.

£15,000-25,000

US\$22,000-37,000

€17,000-28,000

PROVENANCE:

Prince Camillo Borghese, who married Pauline Bonaparte, the sister of the Emperor Napoleon on 6 November 1803.

The Borghese Palace Sale, Giacomini and Capobianchi, Rome, 28 March-9 April 1892, part of lot 847.

Don Antonio Licata.

Prince Baucina.

Ercole Canessa.

Mrs. Edith Rockefeller McCormick, American Art Association/Anderson Galleries Inc., New York, 5 January 1934, either lot 729 or 730.

Acquired by the father of Simone de Borges, who married into the founding family of the Borges & Irmao

Bank of Portugal,

who in turn sold it to the family of the current owner.

EXHIBITED:

Chicago, *The Art Institute of Chicago*,

June 1924-November 1932





THE PROPERTY OF A SPANISH PRIVATE COLLECTION
(LOTS 120-125)

122

**A PAIR OF FRENCH EMPIRE SILVER-GILT FIVE-LIGHT
CANDLEABRA FROM THE BORGHESI SERVICE**

MARK OF MARTIN-GUILLAUME BIENNAIS, PARIS, 1798-1809, PROBABLY
AFTER A DESIGN BY PERCIER AND FONTAINE

Each on spreading base with anthemion border and a band of palmettes and foliage on a textured ground, the tapering stem applied with figures of Apollo holding a lyre and a laurel wreath and Victory holding a spear and shield applied with the Napoleonic eagle below an imperial crown, with four cornucopia branches, each with a detachable nozzle, and a central ovoid socket, the base applied with a coat-of-arms, marked on foot, stem, central socket and each nozzle, the base further engraved 'Biennais, Orfèvre de S. M^e l'Empereur et Roi: à Paris'

21 in. (53.3 cm.) high

209 oz. (6,500 gr.)

The arms are those of Borghese for Prince Camillo and Pauline Borghese. (2)

£30,000-50,000

US\$44,000-73,000

€34,000-55,000

PROVENANCE:

Prince Camillo Borghese, who married Pauline Bonaparte, the sister of the Emperor Napoleon on 6 November 1803.

The Borghese Palace Sale, Giacomini and Capobianchi, Rome, 28 March - 9 April 1892, part of lot 847.

Don Antonio Licata.

Prince Baucina.

Ercole Canessa.

Mrs. Edith Rockefeller McCormick, American Art Association/Anderson Galleries Inc., New York, 5 January 1934.

Acquired by the father of Simone de Borghese, who married into the founding family of the Borghese & Irmao Bank of Portugal, who in turn sold it to the family of the current owner.

EXHIBITED:

Chicago, *The Art Institute of Chicago*, June 1924-November 1932.

123

**A SET OF TWELVE FRENCH EMPIRE SILVER-GILT DESSERT-PLATES FROM THE BORGHESE SERVICE
MARK OF MARTIN-GUILLAUME BIENNAIS, PARIS, 1798-1809**

Each circular with a palmette border, engraved with a coat-of-arms, *marked underneath, seven further stamped 'BIENNAIS'*, with twelve Portuguese side plates to match
9 $\frac{1}{8}$ in. (23.8 cm.) diam.

the Biennais plates 206 oz. (6,392 gr.)

the Portuguese plates 62 oz. (1,922 gr.)

The arms are those of Borghese for Prince Camillo and Pauline Borghese.

(24)

£15,000-25,000

US\$22,000-37,000

€17,000-28,000

PROVENANCE:

Prince Camillo Borghese, who married Pauline Bonaparte, the sister of the Emperor Napoleon on 6 November 1803.

The Borghese Palace sale, Giacomini and Capobianchi, Rome, 28 March-9 April 1892, part of lot 847.

Don Antonio Licata.

Prince Baucina.

Ercole Canessa.

Mrs. Edith Rockefeller McCormick, American Art Association/Anderson Galleries Inc., New York, 5 January 1934, one of lots 707-714.

Acquired by the father of Simone de Borges, who married into the founding family of the Borges & Irmao Bank of Portugal, who commissioned the additional plates, and who in turn sold the service to the family of the current owner.

EXHIBITED:

Chicago, *The Art Institute of Chicago*, June 1924-November 1932.







Count Branicki
Russian Museum, St. Petersburg



Countess Branicka
Previously in the Branicki Collection



THE PROPERTY OF A SPANISH PRIVATE COLLECTION
(LOTS 120-125)

124

A FRENCH EMPIRE SILVER-GILT TABLE-SERVICE FROM THE BRANICKI SERVICE

MARK OF FRANÇOIS-DOMINIQUE NAUDIN, THE FRUIT KNIVES WITH MARK OF CHARLES GAVET, PARIS, CIRCA 1819

The table spoons and forks decorated with a peacock above a mask between two cornucopia, a bull's mask and stylised foliage, the dessert spoons and forks decorated with birds within foliage, each engraved with two coats-of-arms accolé below a coronet, comprising:

Twenty-four table-spoons

Twenty-four table-forks

Twenty-four dessert-spoons

Twenty-four dessert-forks

Twenty-four fruit-knives with filled handles

and the following to match:

Twenty-four French table-knives with filled handles and stainless-steel blades, by *Henin et Cie*, circa 1900

Twenty-four Portuguese fish-forks, *Oporto*, 20th century

Twenty-four Portuguese fish-knives, *Oporto*, 20th century

352 oz. (10,947 gr.) weighable silver

The arms are those of Branicki for General Count François-Xavier Branicki (1731-1819) and his wife Alexandra Vasil'evna Engelhardt (1754-1838) whom he married in 1781. (192)

£25,000-35,000

US\$37,000-51,000

€28,000-39,000

PROVENANCE:

Countess Branicka (1754-1838) and then by descent.

Perhaps until 1944 when much of the service, along with Wilanow Palace, was nationalized.

Acquired by the father of Simone de Borges, who married into the founding family of the Borges & Irmao Bank of Portugal, who commissioned the additions to the service and who in turn sold the service to the family of the current owner.

THE BRANICKI SERVICE

This table-service forms part of a sumptuous and extensive service commissioned by the newly-widowed Countess Branicka in 1819. The bill of 300,000 francs, dated 13 May 1819, is preserved in the archives of the Maison Odier in Paris.

The Countess Branicka (1754-1838) was a woman of contrasts; her love of the rich and splendid is exemplified by Odier's magnificent service but her collection of art and precious objects were housed in rooms panelled in plain wood. Her true passion was for horticulture, and both of the houses where she spent her last years, wintering at Belaya-Tserkov and spending her summers at Alexandria, had famous parks and gardens.

As niece of Prince Potemkin, Alexandra Vasil'evna Engelhardt was presented at the court in St. Petersburg in 1772, when she was eighteen. She immediately became a favourite of the Empress Catherine and accompanied her on many of her travels. Stories later circulated that Alexandra was Catherine's daughter by Potemkin; while these unsubstantiated claims were circulated in the later years of her life by French writers, it is fairly well-documented that she was Potemkin's mistress as well as his niece.

In 1781, Alexandra married Count François-Xavier Petrovich Branicki, of an old and powerful Polish family. Trained as a soldier and diplomat, Count Branicki held several posts before being sent to St. Petersburg. He became great friends with Stanislaus Poniatowski, who had been Catherine's lover. Branicki enjoyed the favour of Catherine and, after supporting Russian suzerainty over the Sejm, or Polish parliament, he was awarded vast estates in Belaya-Tserkov after the province was ceded to Russia following the Partition of Poland in 1793.

Countess Branicka accompanied the Empress on her journey to the Crimea in 1787. After Catherine's death, she and her husband retired to their estates where the Count died in 1819. The Countess did not return to court until 1824 when she accepted the post of *ober-gofmeistrina* or Senior Court Chamberlain. Having inherited the estates of her uncle Potemkin and her husband, she was thought to be worth 28 million roubles.

THE GRAND DUKE NICHOLAS PAVLOVICH SERVICE



THE PROPERTY OF A SPANISH PRIVATE COLLECTION
(LOTS 120-125)

125

A SET OF TWELVE FRENCH EMPIRE SILVER-GILT DESSERT-PLATES FROM THE GRAND DUKE NICHOLAS PAVLOVICH SERVICE

MARK OF MARTIN-GUILLAUME BIENNAIS, PARIS, 1809-1819

Each circular with with a palmette border, engraved with initials below the Russian Imperial crown, *marked underneath, further stamped 'BIENNAIS'*, together with twelve modern Portuguese side plates and five ashtrays to match

9 $\frac{5}{8}$ in. (24.5 cm.) diam.

the Biennais plates 223 oz. (6,935 gr.)

The Portuguese plates and ashtrays 71 oz. (2,207 gr.)

The initials are those of Grand Duke Nicholas Pavlovich (1796-1855). (29)

£10,000-15,000

US\$15,000-22,000
€12,000-17,000

PROVENANCE:

Grand Duke Nicholas Pavlovitch (1796-1855), by descent to his son Alexander II in 1855, presumably remaining at the Anichkov Palace for the use of the heir apparent until the revolution in 1917.

Presumably confiscated by the Soviet Government in the early 20th century.

Acquired by the father of Simone de Borges, who married into the founding family of the Borges & Irmao Bank of Portugal, who commissioned the additional plates, and who in turn sold the service to the family of the current owner.

These plates form part of a service made for Grand Duke Nicholas Pavlovitch, the third son of Emperor Paul I, who succeeded his brother Alexander I in 1826 as the Russian Tsar Nicholas I (1796-1855).

The service, which is either applied or engraved with the Cyrillic initials NP monogram for Grand Duke Nicholas, may have been produced at the time of his marriage in 1817 to Alexandra Feodorovna, daughter of Friedrich Wilhelm II, King of Prussia. A. E. Foelkersam's *Inventaire de l'Argenterie Conservée dans les Gardes-Meubles des Palais Impériaux*, 1907, indicates the service included, in part, a samovar, three tea and coffee services, seven trays, four baskets, 96 teaspoons, 100 ice-cream spoons, in addition to the two liquor stands with four small bottles and 8 labels. Foelkersam illustrates the samovar, a tea service, bowl and basket from the service.

The service, as with other important services of the day such as the Borghese and Branicki services (see lots 120-124), was ordered from the French court goldsmith, Martin-Guillaume Biennais, who also supplied the Grand Duke Nicholas' youngest brother Michael Pavlovich a massive dinner service. I. Foelkersam (*op. cit.*) records that Grand Duke Nicholas's service passed in October 1855 to his son, Alexander II. Foelkersam further notes that in 1907 the service was located at the Anichkov Palace, which served as the official residence of heirs to the throne. Grand Duke Nicholas lived there from 1817 until his accession, as did Alexander II, Alexander III and Nicholas II. The Anichkov Palace was occupied by the mother of Nicholas II until the Revolution.



126 (part)

THE PROPERTY OF JAIME ORTIZ-PATINO
(LOTS 126-127 AND 168-181)

126

A GERMAN SILVER-GILT MOUNTED PORCELAIN DESSERT-SERVICE
THE SILVER-GILT MOUNTS OF FOURTEEN FORKS MARKED FOR DRESDEN,
CIRCA 1750, MAKER'S MARK PB OVER LW, THE OTHER FORKS AND THE
KNIVES APPARENTLY UNMARKED, CIRCA 1750, THE PORCELAIN HANDLES
MEISSEN, CIRCA 1750 AND LATER

The porcelain handles painted with flowers, fruit, nuts and
mushrooms, comprising:

Twenty-four dessert-forks

Twenty-four fruit-knives

Together with:

Six German silver-mounted dessert-forks, *three with marks of Christian
Gaup, Augsburg, 1767-69 and three with mark of Abraham Wamberger,
Augsburg, 1777-79*

And ten silver-plate mounted fruit-knives with eleven fruit-forks

(75)

£2,000-3,000

US\$3,000-4,400

€2,300-3,300

127

A LOUIS XV SILVER-GILT DESSERT-SERVICE

MARK OF NICOLAS-MARTIN LANGLOIS, PARIS, 1775 AND 1777, THE KNIVES
PARIS, 1775 AND 1777, MAKER'S MARK JEC, SOME MARKS INDISTINCT

Each with reeded handle and husk and shell terminal, later engraved
with a coat-of-arms, comprising:

Twenty-four dessert-spoons

Twenty-four dessert-forks

Twenty-four fruit-knives

Together with:

Two cast foliage and berry sifting-spoons, *Paris, 1772 and 1774,
maker's mark indistinct*

And a pair of sugar-tongs with engraved foliage and a crest, *Paris,
1777, maker's mark indistinct*

100 oz. (3,109 gr.) weighable silver

The arms are those of Cuthbert impaling Smith.

(75)

£10,000-15,000

US\$15,000-22,000

€12,000-17,000



127 (part)



128



129

VARIOUS PROPERTIES

128
ATTRIBUTED TO ANTOINE-PAUL VINCENT
(FL. C. 1798-1817)

A young gentleman, in black double-breasted coat, white waistcoat, shirt and knotted cravat, short powdered hair

on ivory
rectangular, 2¼ x 1¾ in. (57 x 44 mm.), *réverbère* gold frame with opaque royal blue enamel border, glazed reverse centred with the hairwork monogram 'RM' bordered with sunburst motifs in the corners

£3,000–5,000

US\$4,400–7,300
€3,400–5,500

129
AIMÉE-ZOÉ-LIZINKA DE MIRBEL, NÉE RUE
(FRENCH, 1796-1849)

Duc de Duras (1771–1838), in blue coat with black collar, white waistcoat and knotted cravat, wearing the blue *moiré* sash and breast-star of the Royal French Order of the Holy Ghost and the red ribbon of another order (Legion of Honour or Saint-Louis); sky background
signed 'Lizinka de Mirbel' (mid-right)

on ivory
octagonal, 2½ x 1¾ in. (55 x 44 mm.), silver-gilt frame with reeded border

£1,000–1,500

US\$1,500–2,200
€1,200–1,700

PROVENANCE:

With Pierre de Regaini, Paris.
Christie's, London, 21 June 1999, lot 17.

EXHIBITED:

Paris, Galerie Marigny, *Miniatures du XVI^e au XIX^e siècle*, 1985, no. 193.

Amédée-Bretagne-Malo, last Duc de Duras, was *premier gentilhomme de la chambre* under King Louis XVI. and from 1795 onwards *premier gentilhomme du Roi* under Louis XVIII who styled him a Knight of the Order of the Holy Ghost in 1820. He was a close friend of Madame de Mirbel. The catalogue of the sale of her estate in 1849 (*Notice des tableaux, Miniatures [...]*) mentioned as lot 2 'M. le Duc de Duras miniature précieusement finie' which is probably the present portrait.

130

ATTRIBUTED TO JOSEPH BOZE
(FRENCH, 1745-1826)

A gentleman, in blue coat, red waistcoat, frilled white cravat, knotted blue scarf

on ivory

2½ in. (54 mm.) diam., gilt-metal frame with glazed silk reverse

£600-800

US\$880-1,200

€670-890



130

131

CHRISTOPHE GUERIN
(FRENCH, 1758-1831)

A young gentleman, in blue-green coat, embroidered waistcoat, white knotted cravat, powdered hair

on ivory

24 in. (62 mm.) diam., gilt-metal mount with stamped foliate border

£800-1,200

US\$1,200-1,800

€890-1,300



131



132

132

J. FRANCE (FL. C. 1797)

A boy, in brown coat with black collar, light brown trousers, white waistcoat, shirt and knotted cravat, gold heart-shaped tie-pin, gold earring, seated on a green wooden chair holding a letter in his left hand and a cane in his right hand; landscape and sky background

signed and dated 'J. France 1797' (lower left)

on ivory

3 in. (76 mm.) diam., gilt-metal mount

£800-1,200

US\$1,200-1,800

€890-1,300

PROVENANCE:

Patrick Madden Collection, Lexington, Ky.; Sotheby's, London, 8 September 1975, lot 138 (then on a box).

Sotheby's, London, 5 July 1976, lot 77 (then on a box).

With Schidlof Antiques (Herta & Pixie Schidlof), London.

LITERATURE:

N. Lemoine-Bouchard, *Les Peintres en miniature actifs en France 1650-1850*, Paris, 2008, p. 244.

The letter is inscribed 'A Monsieur / [...] / à bruxel'.



133

133**JEAN-URBAIN GUÉRIN (FRENCH, 1760-1836)**

A young lady, in *décolleté* white dress with gauze sleeves, a yellow ribbon tied in a bow at her waist, drop-pearl earring, a comb in her loose curling brown hair

signed 'J. Guérin. f.' (lower right)

on ivory
rectangular, 2¼ x 2 in. (69 x 52 mm.), gilt-metal *réverbère* frame

£1,500-2,000

US\$2,200-2,900
€1,700-2,200

PROVENANCE:

The Collection of Madame Levaigreur, Paris (goddaughter and heir of Théodore Dablin 1783-1861); the sale of her estate, part I, Paris, Hôtel Drouot, 2-4 May 1912, lot 234 (3,520 Gold Francs to M. Paulme).

David David-Weill (1871-1952) Collection, Neuilly-sur-Seine, no. 717.

Sold by Wildenstein, Paris, to Sir Charles Clore (1905-1979), London; The Clore Collection of Portrait Miniatures, part I, sold Sotheby's, London, 17 March 1986, lot 80.

EXHIBITED:

London, Garrard's, *An exhibition of important 18th & early 19th century miniatures and enamels at Garrard*, 1961, no. 70.

LITERATURE:

L. Gillet/C. Jeannerat/H. Clouzot, *Miniatures and Enamels from the D. David-Weill Collection*, Paris, 1957, p. 136, no. 70, illustrated p. 137.

N. Lemoine-Bouchard, *Les Peintres en miniature actifs en France 1650-1850*, Paris, 2008, p. 274.

134**CHARLES BERNY D'OUVILLE (FRENCH, 1775-1842)**

A young gentleman, called the miniaturist Gra[...], in blue velvet coat, white waistcoat, shirt and knotted cravat

signed 'Ch. Berny.' (lower right)

on ivory

oval, 3⅝ in. (92 mm.) high, gilt-bronze mount, the backing paper with trade label of the frame maker Alphonse Giroux, Paris

£800-1,200

US\$1,200-1,800
€890-1,300

PROVENANCE:

A Gentleman; Christie's, London, 21 March 1978, lot 43.

Visit www.christies.com for additional information on this lot

135**LOUIS-MARIE AUTISSIER (FRENCH, 1772-1830)**

A young gentleman, in olive brown coat, striped waistcoat, white frilled cravat, dark curling hair (artist's joins)

signed 'Autissier p.' (lower right)

on ivory

oval, 2¼ in. (57 mm.) high, gilt-metal mount within rectangular ebonised wood frame

£1,000-1,500

US\$1,500-2,200
€1,200-1,700

136**ANDRÉ-LÉON LARUE, CALLED MANSION (FRENCH, 1785 - AFTER 1837)**

A young gentleman, in brown coat, white waistcoat, shirt and knotted cravat, brown hair and sideburns

signed and dated 'mansion. 1820.' (upper right)

on ivory

oval, 2⅝ in. (61 mm.) high, gilt-metal mount in rectangular dark wood frame with gilt-metal spandrels

£800-1,200

US\$1,200-1,800
€890-1,300

PROVENANCE:

Galerie Fischer, Lucerne, 29 August 1934, lot 1545.

Ernst Holzschelter Collection, Meilen; part I, sold Sotheby's, London, 28 March 1977, lot 100.

With G. Selby, Blenheim Antiques, London, 18 June 1977.

137**FRANÇOIS MEURET (FRENCH, 1800-1887)**

The Marquise de Mesgrigny, in low-cut white dress with short bouffant sleeves and white frill-edged shift, white satin sash, her centre-parted dark hair dressed in ringlets and plaited bun, adorned with pink rose; curtain and sky background

signed 'Meuret.' (lower right)

on ivory

oval, 38 in. (106 mm.) high, ormolu frame with egg-and-dart band and beaded outer border, pierced ribbon and tie surmount

£1,200-2,500

US\$1,800-3,700
€1,400-2,800

PROVENANCE:

From the sitter to her daughter, the future Comtesse du Parc.

Thence by family descent to the Comte du Parc, Villebertin Castle near Troyes, until the sale of the contents of the castle *in situ* 24-26 September 1982 (Maîtres Jonquet, Troyes).

Hôtel Drouot, Paris, 10 April, 1996, lot 131.

Christie's, London, 21 October 1997, lot 131.

Visit www.christies.com for additional information on this lot



138**CARL GOTTLLOB SCHMEIDLER (GERMAN, 1772-1838)**

A young lady, in white silk organza dress with orange trim about the shoulder and Empire waist, embroidered persimmon shawl, double-stranded pearl necklace, her chestnut hair plaited and upswept

signed 'Schmeidler.' (lower left)

on ivory

oval, 28 in. (74 mm.) high, gold locket frame

£1,000-1,500

US\$1,500-2,200

€1,200-1,700

PROVENANCE:

Christie's, London, 3 June 2003, lot 248.

139**KARL VON SAAR (AUSTRIAN, 1797-1853)**

A young gentleman, in blue coat with black collar, ochre waistcoat with gold buttons, white shirt and black knotted cravat, fair hair and sideburns

signed and dated 'v Saar. 1829.' (lower left)

on ivory

oval, 3 in. (76 mm.) high, gilt-metal mount

£600-800

US\$880-1,200

€670-890

PROVENANCE:

Sotheby's, Geneva, 12 November 1980, lot 211.

Frankfurt/Main, private collection.

Christie's, London, 10 December 2002, lot 207.



138



139



140

140**FERDINAND MACHÉRA (FRENCH, 1776-1843)**

A young General or Marshal, in blue uniform with gold laurel embroidery and buttons, gold epaulettes and aiguillettes, black stock, white linen shirt with stand-collar, wearing the badge of the Imperial French Order of the Legion of Honour

signed and dated 'F. Machera. 1813.' (mid-left)

on ivory

oval, 3 1/8 in. (80 mm.) high, gold frame with gilt-metal reverse

£800-1,200

US\$1,200-1,800

€890-1,300

PROVENANCE:

Peretz, Cologne, 12 November 1974, lot 463.



141 (part)

141

J. RICHARD SCHWAGER (BOHEMIAN, 1822-1880)

Two miniatures: Freifrau von Schwarz-Semborn, née Damböck, as a bride, in white off-the-shoulder dress with lace collar, white lace veil with foliage headress, drop gem-set earrings, seated on a red chair; together with a young girl, in white dress, yellow slippers, watering a flowerbed with a can held in her right hand; landscape and sky background (Austrian School, circa 1815/1820)

the former signed 'Schwager' (lower right), inscribed on the reverse with the artist's address: 'J. R. Schwager / Jägerzeile Praterstrasse / N° 61. 2^a Stiege 3^a. Stock'

on ivory

the former rectangular, 3 3/4 x 28 in. (92 x 75 mm.) and the latter oval, 48 in. (126 mm.) high, gilt-metal mount within brown velvet panel in red leather travelling wallet and gilt-metal mount in rectangular wood frame, respectively

A paper label attached to the interior of the wallet of the former is inscribed 'Freifrau v. Schwarz- / Semborn / geb. Damböck'.

(2)

£1,000-1,500

US\$1,500-2,200

€1,200-1,700

PROVENANCE:

Schwager: Kunsthau am Museum (Carola van Ham), Cologne, 25 October 1990, lot 916. Austrian School: Peretz, Saarbrücken, 19 October 1973, lot 1014.

142

EMANUEL THOMAS PETER (AUSTRIAN, 1799-1873)

A lady, in black satin *décolleté* dress, bordered with white lace, diamond and pearl buttons, four-strand pearl necklace, black velvet bracelets with diamond buckles on both wrists, pearl strand bracelet with pink sapphire-set clasp on her right arm, pearl strand bracelet with emerald-set clasp and gold knotted bangle on her left arm, gold band on her right hand, emerald and diamond-set ring on her left hand, drop-pearls and black bobbin-lace veil adorning her dark centre-parted upswept hair, holding a nosegay of roses in her right hand; interior background with red upholstered chair

signed and dated 'Em. Peter: / 847' (lower right) on card

rectangular, 9 1/4 x 7 1/2 in. (237 x 188 mm.), dark brown leather travelling case, embossed with scrolls and reeding on the exterior, gilt borders framing the interior

£1,200-1,800

US\$1,800-2,600

€1,400-2,000



142



*143

MORITZ MICHAEL DAFFINGER (1790-1849)

A lady called Baroness von Wacquant-Geozelles, in purple velvet dress with white lace trim and gem-set brooch at corsage, the blue sash of a lady's order, possibly the Bavarian Order of St. Elizabeth, tied in a bow and pinned at her left shoulder with a badge, with tassels, fur stole draped over her right shoulder, three drop-pearl pin worn in her upswept hair, seated on an upholstered raspberry chair draped with fur; green curtain and landscape background

on porcelain

rectangular, $5\frac{3}{8} \times 4\frac{1}{2}$ in. (13.6 x 10.5 cm.), heavy ormolu frame with foliate scrolls

£3,000-5,000

US\$4,400-7,300

€3,400-5,500

PROVENANCE:

The property of the painter Zache.

Josef von Flesch (1871-1928) Collection, Vienna; Wawra, Vienna, 12 May 1930, lot 17.

The sitter was probably related to the Austrian General Johann Peter Theodor Freiherr von Wacquant-Geozelles (1754-1844).

Another version of this miniature was sold Christie's, London, 10 June 2008, lot 47.

143



144



THE PROPERTY OF A NOBLEMAN

144
A FRENCH PORCELAIN RECTANGULAR EQUESTRIAN PLAQUE
 CIRCA 1800

Painted by *Swebach* with a stag hunt, the central figure riding a pale-chestnut horse and carrying a hunting horn with an attendant running along beside, a pack of hounds and a lady and gentleman before them in wooded river landscape, signed *SW*, within gilt wood frame (minor loss to frame)

The plaque approx. 6½ in. (16.8 cm.) x 9 in. (22.9 cm.), excluding frame

£8,000–12,000

US\$12,000–18,000

€8,900–13,000

See the similarly decorated plaques sold in these Rooms, 31 March 2008, lots 20 and 21. *Jacques-François-Joseph Swebach-Desfontaines* (1769–1823), was a painter at Sèvres who was granted the unusual privilege of being allowed to sign his work 'Swebach' or 'Sw'. Another plaque with horses and a very similar landscape painted by Swebach was sold in these Rooms on 2 March 1992, lot 147. For a pair of plates painted by Swebach with portraits of horses, see Anette Loesch, *Die Napoleonische Schenkung 1809 Französisches Porzellan in Dresden* (Dresden, 1992), p. 27. (Swebach also worked extensively on the plates from the Egyptian Service, following engravings of the drawings of Egypt by Vivant Denon).

THE PROPERTY OF A LADY OF TITLE

145
A PARIS PORCELAIN (NAPLES DECORATED) PART COFFEE-SERVICE

CIRCA 1820–30, INCISED NUMERALS, SCRIPT BLACK TITLES

Probably painted in the workshop of *Giovine*, in Naples, with bust-length portraits of men of letters, including: philosophers, poets, scientists, writers, soldiers, doctors and religious figures, named in black script to the underside, within broad gilt borders of flower-sprays alternating with petals below a band of berried laurel, comprising: a baluster coffee-pot with beast head spout and acorn finial (slight chipping to spout); an oviform sugar-bowl with female masks (with small chip to rim); fifteen coffee-cans and saucers (some damages and restoration) (32)

£5,000–8,000

US\$7,400–12,000

€5,600–8,900

Giovine was Francesco I's court enamellist and porcelain painter, see the Naples Royal documentary cabinet plate sold in these Rooms, 8 July 2002, lot 237.

See the Naples part coffee-service painted by *Giovine* with portraits of the Bourbon family, illustrated by Angela Carola Perrotti, *Porcellane e Terraglie Napoletane dell'Ottocento* (Naples, 1972), no. 350.



146

VARIOUS PROPERTIES

146**A SWISS ENAMELLED GOLD SNUFF-BOX SET WITH AN ENAMEL PLAQUE**

BY GUIDON, GIDE AND BLONDET, MARKED, GENEVA, CIRCA 1801-1815

Rectangular box with cut corners, the cover decorated with translucent blue enamel on a *guilloché* ground, bordered by pellets of lilac enamel and gold palms, centred with a hexagonal plaque painted in sepia on a red opalescent ground with a sacrifice at love's altar in antiquity, lozenge frosted gold clasps chased with pastoral trophies comprising Venus' sacred roses, Ceres' corn and sickle, a veil-draped bacchic ewer, tazza and fruit basket together with a trophy of Music clustered by a bacchic thyrsus, the sides and base enamelled in translucent blue on a *guilloché* ground, framed with opaque white enamel, the cut corners enamelled with Flora's flower, a trophy of Harvest, bacchic vines and a theatric trophy; brown hinged leather case, the interior cover stamped 'BULGARI / ROMA'

3¼ in. (96 mm.) wide

(2)

£8,000–12,000

US\$12,000–18,000

€8,900–13,000

PROVENANCE:

With Sotirio Bulgari, Rome.

Antiquorum, Geneva, 11 October 2003.

LITERATURE:

P. Poniz, 'Jean Georges Remond, Horological Goldsmith', *Vox Magazine*, illustrated, Summer 2004.**147****A SWISS ENAMELLED GOLD SCENT-BOTTLE WITH CHAIN AND RING**

PROBABLY GENEVA, CIRCA 1840

Slightly tapering hexagonal flask, each side enamelled *en champlevé* with sprays of flowers in pink, blue, orange and yellow with green foliage against an opaque white ground, red and green enamelled foliate and pellet border, the hinged lid with similarly enamelled side, the top centred by an opaque blue, yellow and pink flower head, suspended on a gold chain of oblong links with incurved sides enamelled in red, blue and green *champlevé* and matching ring set with garnet cabochon in a gold collet surrounded with red and green starburst border

4¾ in. (117 mm.) high, with chain

£2,500–3,000

US\$3,700–4,400

€2,800–3,300

148**A SWISS ENAMELLED GOLD SNUFF-BOX FOR THE ORIENTAL MARKET**

GENEVA, CIRCA 1830/1840, STRUCK WITH A 14-CARAT GOLD MARK

Oval box with scalloped outline, the cover and base centred by oval reserves with concave sides enamelled with trophies of Music on cover and floral bouquet on base against opaque light blue ground, gold strapwork and red *guilloché* enamel border surrounded by apple-green *champlevé* enamel interspersed with translucent blue flowers and four sky-blue oval cartouches containing gold trophies of Music and translucent blue flowers, the sides similarly enamelled with alternating panels of cornflower-blue enamel with white scrolls and apple-green enamel with sky-blue cartouches, translucent crimson and opaque white foliage, scalloped flange

3½ in. (85 mm.) wide

£4,000–6,000

US\$5,900–8,800

€4,500–6,700



147

149
A GERMAN ENAMEL AND GOLD PRINCELY PRESENTATION SNUFF-BOX

CARL MARTIN WEISHAUP & SÖHNE (FL. FROM 1837), MARKED, HANAU, CIRCA 1850/1860, WITH THE HANAU TOWN MARK AND 14-CARAT GOLD MARK, THE FLANGE ENGRAVED WITH INVENTORY NO. 2637

Cartouche-shaped box, the lid centred by a slightly raised plaque of lemon form enamelled in translucent green on engine-turned bright-cut ground and applied with gold scrolling Old English initial 'L' surmounted by a Royal crown, within opaque *champlevé* enamelled scroll border, surrounded by chased foliate motifs and scalloped frame, the lobed baluster sides engraved with strapwork c-scrolls and flowers, the base centred with a reserve engraved with flowers surrounded by feathered paisley sprays and strapwork scrolls
 2 7/8 in. (74 mm.) wide

£1,200–1,800

US\$1,800–2,600

€1,400–2,000

150

A SWISS ENAMELLED GOLD SNUFF-BOX

GENEVA, CIRCA 1800, MARKED WITH A CROWNED 'M'

Rectangular box with rounded corners, the cover set with a square enamel plaque depicting Diana and Endymion, within a gold husk and opaque black enamel frame, bordered by trophies of Love between engine-turned anthemion and reeding, the base enamelled in translucent blue on lozenge *guilloché* ground, bordered with *taille d'épargne* enamel with acanthus *paillons*, the sides enamelled in translucent blue on concentric circle *guilloché* ground, the corner pilasters decorated with leaf and lozenge borders
 3 in. (78 mm.) wide

£1,000–1,500

US\$1,500–2,200

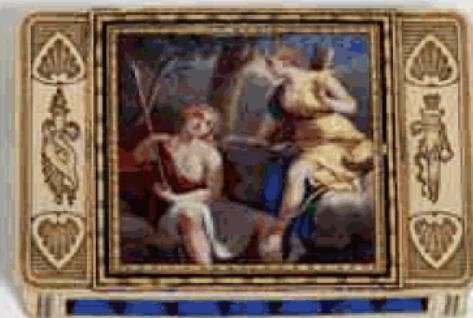
€1,200–1,700



148



149



150



151

Ω151

A CONTINENTAL SILVER-GILT AND ENAMEL NEF
WITH ENGLISH IMPORT MARKS FOR LONDON, 1981

The hull part enamelled in red and gold, the bow and stern with pierced cagework and set with pearls and a hardstone intaglio, with three masts and rigging, the sails enamelled in green, *marked on the hull*

16 in. (40.5 cm.) wide

18 in. (46 cm.) high

£3,000–5,000

US\$4,400–7,300

€3,400–5,500

*152

A GERMAN SILVER-GILT ENAMEL AND RED GLASS CHALICE
MARK OF THEODOR HEIDEN, MUNICH, CIRCA 1900

The red glass bowl on spreading base with an openwork foliage and figure knop, the foot chased with scrolls and applied with cabochon gems, *marked under foot*
6½ in. (16.5 cm.) high

£2,000–3,000

US\$3,000–4,400

€2,300–3,300

For a pair of goblets with similar knopped stems see *Theodor Heiden Königlich Bayerischer Hofgoldschmied*, Würzburg, 1997, pl. XIII, nos. 20 and 21.



152



153

153

A GERMAN PARCEL-GILT SILVER NEF

MARKED WITH PSEUDO-MARKS, PROBABLY HANAU, LATE 19TH CENTURY

Cast and chased as a three-masted ship, the hull with foliate scrolls, the deck populated by cast sailors in various pursuits, mounted on four wheels, *marked on two flags*

27½ in. (70 cm.) wide

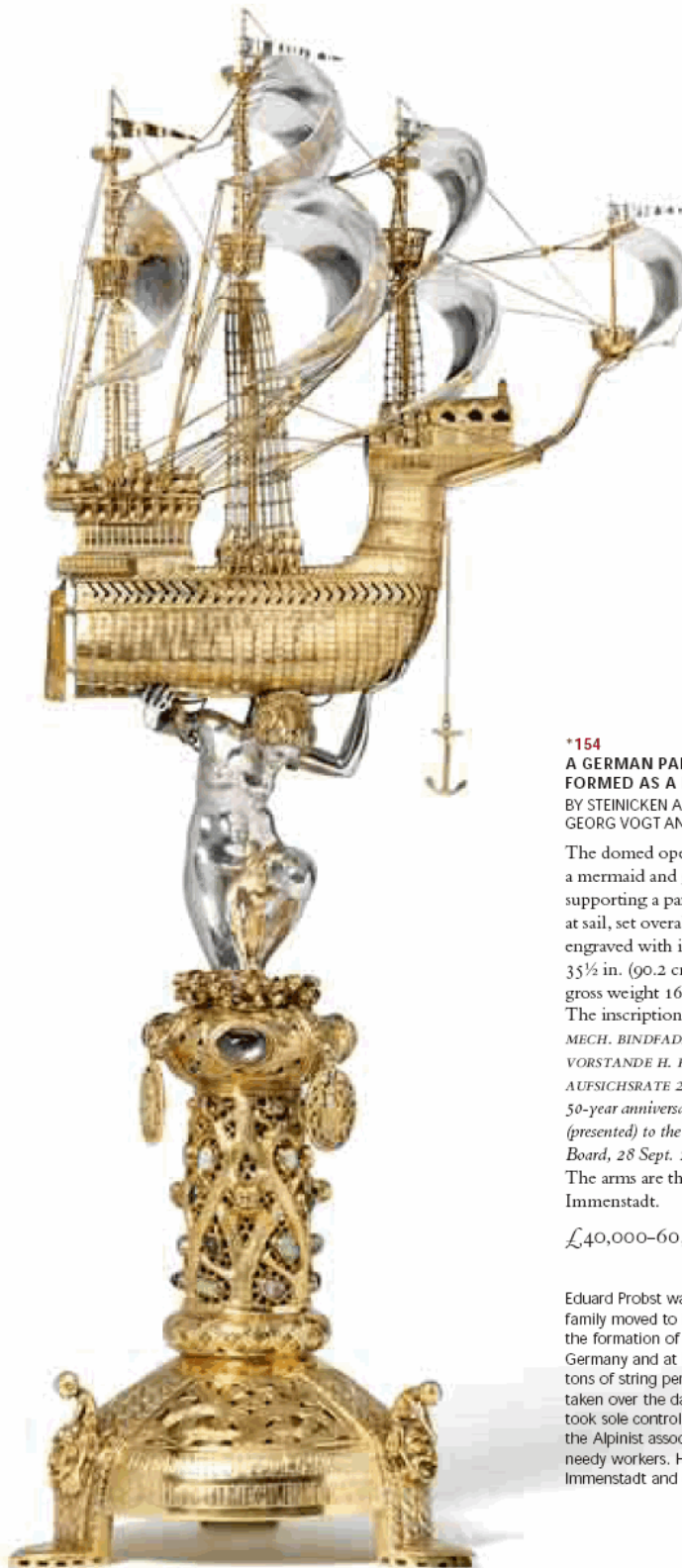
22 in. (55.8 cm.) high

139 oz. (4,314 gr.)

£4,000–6,000

US\$5,900–8,800

€4,500–6,700



*154

A GERMAN PARCEL-GILT SILVER AND GEM-SET CENTREPIECE FORMED AS A NEF

BY STEINICKEN AND LOHR, MUNICH, CIRCA 1907, DESIGNED BY GEORG VOGT AND EDUARD STEINICKEN

The domed openwork base on three scroll feet, each capped with a mermaid and grotesque mask, the stem cast as a branch and supporting a parcel-gilt figure supporting a realistically cast ship at sail, set overall with cabochon stones, the foot and one sail engraved with inscription, *signed on the foot*

35½ in. (90.2 cm.) high

gross weight 169 oz. (5,242 gr.)

The inscription reads 'ZUR FEIER DES 50 JÄHRIGEN BESTEHENS D.

MECH. BINDFADEN-FABR. IMMENSTADT D. HOCHVERDIENTEN

VORSTANDE H. KOMMERZIENRAT EDM. PROBST GEWIDMET V.

AUFSICHSRAT 28 SEPT. 1907' with translates as 'In Celebration of the 50-year anniversary of the mechanical string factory in Immenstadt, (presented) to the honoured Director Kommerzienrat Edm. Probst by the Board, 28 Sept. 1907'

The arms are those of the Probst family and the town of Immenstadt.

£40,000-60,000

US\$59,000-88,000

€45,000-67,000

Eduard Probst was born in Kaufbeuren in southern Bavaria, though the family moved to Immenstadt by 1855 where they were involved in the formation of a string factory, which was to be the first of its kind in Germany and at its peak employed 900 people and produced 3,100 tons of string per year. By 1870 Eduard and his brother Adolph had taken over the day to day operation of the firm and in 1895 Eduard took sole control. He was also, from 1879 to 1918, the Chairman of the Alpinist association of Immenstadt and in 1910 created a trust for needy workers. He was made, in 1913, an honorary citizen of Immenstadt and died there in 1918.



80

155

A MONUMENTAL GERMAN PARCEL-GILT, GEM-SET AND ENAMEL SILVER TANKARD AND STAND

BY FRANÇOIS LOUIS JEREMIE SY AND EMIL AUGUST ALBERT WAGNER, BERLIN, CIRCA 1881, DESIGNED BY HUGO ZACHARIAS, ERFURT

Tapering cylindrical, cast and chased with a marriage feast, a band of lobed decorations above and below, the cover with openwork foliage and scroll gallery below a cast group of three putto holding a shield enamelled with two coats-of-arms accolé, with a band of lobed decoration, the handle with scroll thumbpiece and with a cast mask, with a blue enamel plaque dated '27 February 1881', the stand with four winged dragon supports connected to grotesque masks with foliage swags, the sides and three corners applied with various enamelled coats-of-arms, the fourth corner applied with a plaque with an inscription, overall set with various cabochon gem-stones, *the stand signed 'Sy & Wagner 900 H. Zacharias ERF'*

total height 36 in. (91.5 cm.)

gross weight 750 oz. (23,354 gr.)

The inscription on the base reads '*Ihren / Königliden / Hoheiten / dem Prinzen Wilhem von Preussen / und der / Prinzessin Augusta Victoria / Prinzessin zu Schleswig Holstein / zu Höchst Ihrer Vermählung / in Besster Ehpfucht / Dargebracht / Von der Provinz / Sachsen*' which translates as 'To their Royal Highnesses the Prince William of Prussia and the Princess Auguste Victoria Princess of Schleswig Holstein presented on the occasion of their wedding with devotion from the Province of Saxony.'

The inscription on the tankard reads '*Minne Taugt Nicht Einsam * Sie Soll Sein Gemeinsam * So Gemeinsam Dass Sie Dringt * Durch Zwei Herzen und Kein Drittes Zwingt*' which translates as 'Love Can Not Be Lonely, It Must be for Two, So Much That it Pierces Through Two Hearts and Does Not Force a Third.'

The arms on the cover are those of Prince Wilhelm of Prussia accolé with those of Princess Auguste Victoria of Schleswig Holstein.

The arms on the corners of the base are those of Altmart; Herzogthum Magdeburg and Saxony.

The arms around the sides of the base are those of Fürstenthum Quedlinburg; Herzogthum Sachsen; Grafschaft Barby; Fürstenthum Halberstadt; Grafschaft Hohnstein; Reichsstadt Nordhausen; Herzogthum Naumburg Zeitz; Fürstenthum Eichsfeld; Fürstenthum Erfurt; Grafschaft Stolberg; Grafschaft Henneberg; Grafschaft Mansfeld; Thüringen; Grafschaft Regenstein; Herzogthum Merseburg and Reichsstadt Mühlhausen.

£100,000-150,000

US\$150,000-220,000
€120,000-170,000**PROVENANCE:**

Presented to Prince Frederick William Victor Albert of Prussia, later Wilhelm II, The German Emperor, King of Prussia (1859-1941) and his wife Princess Augusta Victoria of Schleswig-Holstein (1858-1921) by the people of the Province of Saxony to celebrate their marriage 27 February 1881, and by descent. A Member of the Prussian Royal Family; Kempinski, Berlin, 19 March 1954, lot 51.

LITERATURE:

W. Scheffler, *Berliner Goldschmiede Daten Werke Zeichen*, Berlin, 1968, p. 568, no. 29n.

END OF MORNING SESSION



AFTERNOON SESSION



156

156
A CONTINENTAL ROCOCO-STYLE GOLD-MOUNTED
HARDSTONE NEEDLE-CASE
 POSSIBLY DRESDEN

Cylindrical jasper case in the form of a mermaid, the hinged lid carved into a female bust with long, partially upswept hair surmounted by a diamond-set tiara, the base carved in the form of a fishtail with all-over scales, the sides with fins, the front carved with paisley motifs centred with a diamond pushpiece, scalloped gold mounts with chased wave pattern bordered with *sablé* gold, wavy flange
 4 $\frac{3}{8}$ in. (111 mm.) long

£2,000–3,000

US\$3,000–4,400
€2,300–3,300

157

157
A LOUIS XV SILVER-MOUNTED MOTHER-OF-PEARL SNUFF-
BOX
 BY ANTOINE DAROUX (FL. 1735-1789), MARKED, PARIS, 1743/1744,
 WITH THE CHARGE AND DISCHARGE MARKS OF LOUIS ROBIN (1738-
 1744) AND WITH TWO LATER PARISIAN RESTRICTED WARRANTY MARKS

Rectangular box, the mother-of-pearl panels mounted *en cage* and inlaid in opalescent pink and green shell with butterflies and flower-sprays, with reeded mounts
 2 $\frac{1}{2}$ in. (72 mm.) wide

£2,000–3,000

US\$3,000–4,400
€2,300–3,300

158

158
A DUTCH GOLD-MOUNTED MOTHER-OF-PEARL SNUFF-BOX
 CIRCA 1720/1730

Flattened oval box, the hinged cover, convex sides and base of mother-of-pearl engraved with strapwork scrolls bordering floral motifs interspersed with baluster foliage with gold *piqué point* inlay, reeded gold mounts with scrolled chasing on the lid and underside of the incorporated thumbpiece
 3 $\frac{1}{2}$ in. (81 mm.) wide

£1,500–2,000

US\$2,200–2,900
€1,700–2,200



160



159

160

A LOUIS XVI THREE-COLOUR GOLD SEALING-WAX CASE
 MAKER'S MARK POSSIBLY 'PSR' WITH A CRESCENT ABOVE. PARIS, 1786/87, WITH THE SECOND CHARGE AND DISCHARGE MARKS OF HENRY CLAVEL 1782-1789 AND THE DISCHARGE MARK OF JEAN-FRANÇOIS KALENDIN 1789-1792

Sealing-wax case of oval section, the cover and base engine-turned with horizontal reeding stamped with scattered flower-heads and pellets, the frosted gold borders chased with green foliage and rose swags, the cover topped by a swirling foliate rosette, the removable matrix blank

4 $\frac{3}{4}$ in. (118 mm.) long

1 $\frac{1}{8}$ oz. (32 gr.)

£1,500-2,000

US\$2,200-2,900

€1,700-2,200

159

A LOUIS XVI FOUR-COLOUR GOLD BONBONNIÈRE

BY NICOLAS MARGUERIT (FL. 1763-1790), MARKED, PARIS, 1776/1777, WITH THE CHARGE AND DISCHARGE MARKS OF JEAN-BAPTISTE FOUACHE 1774-1780, THE FLANGE ENGRAVED WITH INVENTORY NO. 241

Circular box, the independent lid and base engine-turned with scallop-bordered concentric reeding within trailing green gold laurel and pink gold flower on *sablé* ground bands, the sides similarly decorated with horizontal engine-turning and foliate bands, the lid centred with an oval medallion reserve applied with trophies of Music in four colours of gold on a frosted ground within a polished gold band

2 $\frac{1}{2}$ in. (60 mm.) diam.

2 $\frac{3}{4}$ oz. (82 gr.)

£2,000-3,000

US\$3,000-4,400

€2,300-3,300



(detail of base)

161

AN IMPORTANT LOUIS XV PARCEL-ENAMELLED GOLD SNUFF-BOX
 BY CLAUDE LISONNET (FL. 1736-1761), MARKED, PARIS, 1754/1755, WITH THE
 CHARGE AND DISCHARGE MARKS OF JULIEN BERTHE 1750-1756, LATER STRUCK
 WITH THE FRENCH RESTRICTED WARRANTY MARK FOR GOLD, PARIS 1838
 ONWARD, THE FLANGE ENGRAVED WITH INVENTORY NUMBER 88713

Ingot-shaped box, the cover enamelled *en basse-taille* in translucent blue on a horizontally reeded ground with trophies of Gardening, a vase of flowers, fruit and foliate-sprays, the base and sides similarly enamelled, all over engine-turned to create a wickerwork pattern of concentrically chased diagonal squares and polished gold bands, the cagework mount of the lid chased with ribbon-twist band enclosing starbursts, those of the sides and base chased with husking, internal wavy flange, the interior cover engraved with the coat-of-arms of the Pindray d'Ambelle family of Perigord, France and Ile Bourbon, Reunion.

2¼ in. (57 mm.) wide

£30,000-40,000

US\$44,000-59,000

€34,000-44,000

Claude Lisonnet (d. 1761) attained the *maîtrise* on 15 October, 1736, when he was sponsored by his father and goldsmith Jean-Étienne Lisonnet. He is recorded as living in the cour neuve du Palais and rue Saint-Louis au Palais. A snuff-box chased with a similar wickerwork pattern and enamelled *en plein* with pastoral scenes after Nicolas Lancret (1690-1743) is in the Wrightsman Collection (F. J. B. Watson, *The Wrightsman Collection*, New York, 1970, III, pp. 130-131, no. 6). Further examples of Lisonnet's work are found in the Thyssen-Bornemisza Collection, the Metropolitan Museum, New York and the Musée d'Art et d'Histoire, Geneva (A. S. Cocks and C. Truman, *The Thyssen-Bornemisza Collection, Renaissance jewels, gold boxes and objets de vertu*, London, 1984, p. 200).

We are indebted to Philippe Palasi for the identification of the coat-of-arms.





162
A GEORGE II PINCHBECK-MOUNTED HARDSTONE CHÂTELAINES WITH NÉCESSAIRE
 ENGLISH, CIRCA 1750

Shaped triangular suspension hook faced with hinged cartouche set with jasper and chased with c-scrolls and *rocaille*, two suspension hooks with blue egg-shaped and round aventurine glass thimble cases, further suspension hook with hinged *nécessaire* similarly chased and set with jasper panels, containing implements including steel blade with tortoiseshell handle inlaid with gold, spoon, scissors, pencil holder and one other tool, gilt-metal push-pin, within hinged fishskin case with red lining

8 in. (205 mm.) long

£1,500–2,000

US\$2,200–2,900
 €1,700–2,200

(2)

163
TWO GEORGE II PINCHBECK-MOUNTED ENAMEL AND HARDSTONE CHÂTELAINES WITH NÉCESSAIRES
 ENGLISH, CIRCA 1750

Shaped triangular suspension hook faced with hinged cartouche of gilt-metal chased with pastoral vignettes, c-scrolls and *rocaille* against *sablé* ground bordered with polished c-scrolls and *rocaille*, with a clip back, suspending two thimble cases, cast and chased on matted ground, and *nécessaire* with central cartouche enamelled *en champlevé* with *dinoiserie* against opaque blue ground on base and transparent *guilloché* ground on hinged lid, the sides cast and chased in frosted gold, containing scissors, tweezers, pencil holder, ivory tablet, folding knife and toothpick; together with a *châtelaine* of similar form, the cagework clip chased with foliage and *rocaille* and inset with bloodstone plaques, suspending two cast and chased thimble cases and *nécessaire* with bloodstone-set central cartouches on hinged lid and base, containing scissors, toothpick, pencil holder, ivory tablet, spoon, folding-knife and tweezers

7½ in. (190 mm.) long

£2,000–3,000

US\$3,000–4,400
 €2,300–3,300

(2)

**164****A REGENCY THREE-COLOUR GOLD SNUFF-BOX**

BY ALEXANDER JAMES STRACHAN (FL. 1799-1850), MARKED, WITH THE ENGLISH DUTY MARK FOR GOLD 1798-1821, THE LONDON ASSAY OFFICE MARK 1756-1821, LONDON DATE LETTER FOR 1819, THE ENGLISH STANDARD MARK FOR GOLD 1798-1974 AND THE ENGLISH POST-1798 STANDARD MARK FOR 18-CARAT GOLD

Oblong box, engine-turned wavy ground, the cover with green gold border of acorns and oak leaves against yellow *sablé* gold ground, with central vacant rose gold cartouche, slightly raised incorporated thumbpiece, chased with scrolling foliage and *rocaille*

3 3/4 in. (95 mm.) wide

5 3/4 oz. (166 gr.)

£3,000–5,000

US\$4,400–7,300

€3,400–5,500

Alexander James Strachan supplied gold boxes to the royal goldsmiths Rundell, Bridge & Rundell and Wakelin & Garrard. He was referred to as the 'Paul Storr of gold boxes' by Arthur Grimwade (*London Goldsmiths, 1697-1837: Their Marks and Lives*, London, 1976, pp. 672-73). For a similar vari-colored gold box by Strachan of 1808, also decorated with an acorn and oak leaf border, see C. Truman, *The Gilbert Collection of Gold Boxes*, vol. 2, London, 1999, p. 66, no. 39.

165**A GEORGE III GOLD-MOUNTED IVORY TOOTHPICK-CASE**

CIRCA 1790

Flattened oblong box, the ivory cover set with a translucent blue glass panel surrounded by rose-cut diamonds, bordered by gold *piqué* inlay, the interior lid set with mirror, the base with ochre velvet, gold push-pin

3 5/8 in. (91 mm.) wide

£1,000–1,500

US\$1,500–2,200

€1,200–1,700

166**A GEORGE III GOLD-MOUNTED ENAMELLED SCENT BOTTLE**

CIRCA 1790/1800

Tapering flattened flask of oval form, the front and reverse centred by translucent royal blue *guilloché* enamelled cartouches with trailing foliate and ropework border *paillons*, within white waterleaf and sky blue laurel opaque *champlevé* borders, the gold screw-top similarly enamelled, interior with gold fitted stopper

3 1/4 in. (82 mm.) high

£2,000–3,000

US\$3,000–4,400

€2,300–3,300

167*A NAPOLEON III SILVER-GILT AND HARDSTONE PAPER KNIFE**

PARIS, CIRCA 1860, WITH THE PARISIAN POST-1838 RESTRICTED WARRANTY MARK FOR SILVER

Tapering handle inlaid with panels of bloodstone, garnets and blue gemstones, chased with scrolls and foliage, centred on one side with an oval lilac gem, the other with blank shield-shaped cartouche, the blade elaborately engraved, on one side with scrolls, stars and a radiating sunburst centred with the face of Apollo, the other with Celtic strapwork and blank shield-shaped cartouche

9 1/2 in. (240 mm.) long

£1,500–2,000

US\$2,200–2,900

€1,700–2,200

The reflectivity reading for the blue and lilac gemstones was closest to that of Topaz.

THE PROPERTY OF JAIME ORTIZ-PATINO
(LOTS 126-127 AND 168-181)

168

A CONTINENTAL GOLD SNUFF-BOX

MAKER'S MARK 'LFT', PROBABLY HANAU CIRCA 1790, WITH PRESTIGE MARKS

Rectangular box, the cover, sides and base with horizontal engine turning, framed by thin coin-pattern border

3½ in. (90 mm.) wide

3½ oz. (96 gr.)

£2,000-3,000

US\$3,000-4,400

€2,300-3,300

It has been suggested that the maker 'LFT' could correspond to 'Les Frères Toussaint' in Hanau. For further information, see L. Seelig, *Golddosen des 18. Jahrhunderts aus dem Besitz der Fürsten von Thurn und Taxis*, Munich, 2007, pp. 286-7.



168



169



170

169

A GEORGE III GOLD PRESENTATION SNUFF-BOX

BY ALEXANDER JAMES STRACHAN (FL. 1799-1850), MARKED, LONDON 1803/1804, WITH THE ENGLISH STANDARD MARK FOR 18-CARAT GOLD AND THE ENGLISH DUTY MARK FOR GOLD

Rectangular box, the cover, base and sides engine-turned with a scalework pattern, framed with bands of polished gold, slightly raised thumbpiece, the inside cover engraved, 'From / George Montagu and Harriet Sydney, / Duke and Duchess of Manchester / To their father / Conway Richard Dobbs: / 1853.'

3¼ in. (83 mm.) wide

4¾ oz. (132 gr.)

£2,000-3,000

US\$3,000-4,400

€2,300-3,300

Conway Richard Dobbs (b.c. 1796) of Castle Dobbs, County Antrim, Ireland, was the father of Harriet Sydney Dobbs (1834-1907), Duchess of Manchester (1834-1907).

170

AN AUSTRIAN GOLD SNUFF-BOX

BY FRANZ PIETER (FL. 1802-1854), MARKED, WITH THE AUSTRIAN MARK FOR 18-CARAT GOLD, VIENNA 1824-1866, THE FLANGE ENGRAVED 'PIOTE A VIENNE NO 1138'

Rectangular box, the cover, sides and base engine-turned with a scalework pattern, framed by bands of polished gold, slightly raised thumbpiece

31 in. (78 mm.) wide

4¼ oz. (118 gr.)

£1,200-1,800

US\$1,800-2,600

€1,400-2,000



171

171
THREE PAIRS OF LOUIS XV SILVER SALT-CELLARS

PARIS, ONE PAIR MARK OF JEAN-FRANCOIS BALZAC, 1750; THE SECOND WITH MARK OF LOUIS-GASPARD THEVENOT, 1753 AND THE THIRD 1757 AND 1758, MAKER'S MARK JFB

Each oval and on a scroll base, two with hinged covers cast as shells, two pairs engraved with a coat-of-arms, each marked underneath

3½ in. (9 cm.) wide

16 oz. (500 gr.)

(6)

£4,000-6,000

US\$5,900-8,800

€4,500-6,700

172
TWO PAIRS OF LOUIS XV SILVER TRENCHER-SALTS

MARK OF REMY CHATRIA, PARIS, ONE PAIR 1728, THE OTHER 1734 AND 1740

Each elongated octagonal and on a stepped base, the first pair with hinged shell-shaped covers, each marked underneath, the covers further marked inside with maker's mark

3¼ in. (8.3 cm.) wide

11 oz. (348 gr.)

(4)

£2,500-3,500

US\$3,700-5,100

€2,800-3,900



172



THE PROPERTY OF JAIME ORTIZ-PATINO
(LOTS 126-127 AND 168-181)

173

A RARE GEORGE III GOLD PEPPERETTE

MARK OF ANDREW FOGELBERG, LONDON, 1777

Vase shape on pedestal foot, the foot, rim and detachable cover each with a beaded band, applied with two classical medallions and engraved with initials 'JM' and a crest, *marked near rim*
2½ in. (7.2 cm.) high

1.8 oz. (56 oz.)

The crest is possibly that of McClintock, for Thomas McClintock (1742-1799), M.P. for Enniskillen.

The crest of a lion passant in borne by numerous families, however %Fairbairns Book of Crests only list four families starting with the letter M. Of these the McLintock family, later Barons Rathdonnell appear to be of a standing such that they might have owned a gold pepperette in the late 18th century. Moreover the head of the family in the year 1791 was a Thomas McLintock whose initials would correspond with those engraved on the pepperette.

£12,000-18,000

US\$18,000-26,000

€14,000-20,000

PROVENANCE:

Lucy Monckton (1832-1919) of The Dawescroft, Brewood, Staffordshire, daughter of Lt. Col. John Smith of Ellingham House, Norfolk (d.1884) of Ellingham, co. Norfolk, who married in 1869 as his second wife John Edmonstone Monckton (1817-1891), bequeathed by her to

Colonel H. B. L. Smith of Ellingham House; Christie's London, 31 March 1965, lot 172.

Neville Hamwee; Christie's London, 18 May 1967, lot 27.

The goldsmith Andrew Fogelberg (1732-1815), also identified as Anders Fogelberg, was born in Sweden in 1732 and apprenticed to a goldsmith in Halmsted in 1746. He is thought to have come to England from Sweden around 1770, however, the marriage of an Andrew Fogelberg to Elizabeth Hebert is recorded at St. Ann's Soho in 1766. It was at this church that Andrew Fogelberg was to marry Susanna Walker (d.1818) in 1793. Elizabeth Hebert was possibly the widow of the Huguenot goldsmith Henry Hebert (d.1764). In 1793 Fogelberg is recorded as a platerworker in Church Street, Soho in 1773. By 1780 he was in partnership with Stephen Gilbert, who had been apprenticed to Edward Wakelin in 1752. From their address at 29 Church Street, St Ann's, Soho, the output of this partnership was of exceptional quality and a restrained classical nature, highlighted by the use of small cameo medallions. This was also a characteristic of contemporary Swedish decoration as Charles Oman has pointed out ('Andrew Fogelberg, and the English influence on Swedish silver', *Apollo*, June 1947, pp.158-60) although medallions had been used there as decorative devices since the previous century.

The medallions in the present lot, as on most of the firms output, are probably after glass paste gems by James Tassie. Tassie, a modeller and reproducer of antique gems, supplied casts to Wedgwood and Bentley; N. M. Penzer notes (*Paul Storr*, 1954, p. 55-56) that he supplied most of the cameos and intaglios in Wedgwood's 1773 catalogue. Tassie's address, at Compton Street, second door from Greek Street, was for some five years just behind Fogelberg's workshop before his partnership with Gilbert (Tassie moved to Leicester Fields in 1778) and this proximity cannot fail to have influenced the decoration of Fogelberg's already neo-classical designs.

The designs of most of these cameos were also reproduced in paste by Wedgwood and Bentley who were supplied with casts by Flaxman and Hackwood as well as Tassie, indicating a common source, probably source books of ancient themes.

174

A RARE SET OF TWELVE GEORGE II GOLD TEASPOONS WITH A PAIR OF SUGAR NIPS *EN SUITE*

THE SPOONS WITH MARK OF JOHN WIRGMAN, LONDON, CIRCA 1750, THE SUGAR NIPS APPARENTLY UNMARKED, CIRCA 1750

Hanoverian pattern, the sugar-nips of scissor action with shell grips, each engraved with a cypher, *the teaspoons each marked on the back of handle*

6.6 oz. (206 gr.)

(13)

£15,000-25,000

US\$22,000-37,000

€17,000-28,000

PROVENANCE:

Herbert Augustus Salwey (1848-1939) of Runnymede Park, Surrey

The late Herbert Augustus Salwey, of Runnymede Park; Christie's London, 19 April 1936, lot 91 (£125 to Parkes).

Michael Noble; Christie's London, 13 December 1967, lot 41.

LITERATURE:

The Connoisseur, August 1951, vol. XXIV.

Another unmarked pair of sugar-nips with very similar shell shaped grips, known as the 'Gregory Gold Sugar-Tongs', originally part of a collection of English Gold assembled by Nathaniel Mayer Victor, 3rd Baron Rothschild was sold Christie's London, 20 November 2001, lot 8.

THE PROPERTY OF JAIME ORTIZ-PATINO
(LOTS 126-127 AND 168-181)

175

A PAIR OF CHARLES II SILVER COMMUNION CUPS WITH GEORGE II SILVER COVERS

THE CUPS LONDON, 1675, MAKER'S MARK WG WITH CRESCENT BENEATH, ATTRIBUTED TO WILLIAM GRANT, THE COVERS WITH MARK OF JOHN GAMON ONLY STRUCK FOUR TIMES, CIRCA 1730

The cups with knopped stem, the covers domed and with baluster finial, engraved under the foot and on the cover with an inscription, *marked near rim, under foot and inside cover*

12¼ in. (31 cm.) high

44 oz. (1,373 gr.)

The inscription under the foot reads 'St. Mary Newington 1675.'

The inscription on the cover reads 'Ex Dono Eliz Yallop to S^t Mary Newington Butts.' (2)

£6,000-8,000

US\$8,800-12,000

€6,700-8,900



PROVENANCE:

The Rector and Church Wardens of St. Mary, Newington; Sotheby's London, 28 November 1968, lot 267.

LITERATURE:

Ida Darlington ed., *The Survey of London*, London, 1955, vol. 25, p. 92, pl. 70.

Elizabeth Yallop (d.1748), widow of Thomas Yallop (d.1713), fishmonger, left a legacy of £5 'to the Treasurers of the Charity School of St. Mary Newington Butts in the said county of Surrey £5 for the use of the poor children there' in her will proved on 8 March 1748 (PRO Mss PROB 11/761).

The attribution of this maker's mark is based on an ongoing research project at Goldsmith's Hall.



176

176

A CHARLES I SILVER WINE-CUP

LONDON, 1634, MAKER'S MARK FR, SCALLOP ABOVE AND BELOW, ATTRIBUTED TO FRANCIS RICHMOND

The bowl tapering and with everted rim, on spreading foot with baluster knopped stem, *marked near rim and under foot*

5½ in. (14 cm.) high

5 oz. (156 gr.)

£3,000-5,000

US\$4,400-7,300

€3,400-5,500

PROVENANCE:

Nelly (1881-1972), wife of Capt. Sydney Loder (1867-1944) and daughter of Binyoun Francis Drage, of Grange, Chapel Brampton, Northamptonshire. Mrs Sydney Loder; Christie's London, 13 August 1941, lot 60 (£188 to Bruford).

The attribution of this maker's mark is based on an ongoing research project at Goldsmith's Hall.

177

A CHARLES I SILVER WINE-CUP

LONDON, 1626, MAKER'S MARK CC, TREE BETWEEN, ATTRIBUTED TO CLEMENT CARTER

The tapering bowl on spreading foot, with an elongated baluster stem, *marked near rim and under foot*

8¼ in. (21 cm.) high

8 oz. (256 gr.)

£7,000–10,000

US\$11,000–15,000

€7,800–11,000

PROVENANCE:

Edward Dent (1848–1929).

The Executors of the Late E. Dent, of 2 Carlos Place, Mount Street; Christie's London, 26 March 1930, lot 100 (£427 to Permain).

William Randolph Hearst (1863–1951).

William Randolph Hearst; Sotheby's London, 22 June 1939, lot 34

Anonymous sale; Christie's London, 6 July 1988, lot 159.

The attribution of this maker's mark is based on an ongoing research project at Goldsmith's Hall.



177

178

A CHARLES I SILVER WINE-CUP

LONDON, 1634, MAKER'S MARK WS AN ANNULET BENEATH, POSSIBLY FOR WALTER SHUTE

The tapering bowl on spreading foot with baluster knopped stem, later engraved with initials 'N' over 'RS' and dated '1667', *marked near rim and under foot*

5½ in. (14.4 cm.) high

6 oz. (184 gr.)

£4,000–6,000

US\$5,900–8,800

€4,500–6,700

PROVENANCE:

John Augustus Holms (1866–1938) of Formakin, Bishopton, Renfrewshire

Anonymous sale [John Augustus Holms]; Christie's London, 17 December 1930, lot 57.

Consul F. C. Reif, Vancouver, Canada; Christie's London, 21 June 1967, lot 132.

Palladio Stiftung; Christie's London, 26 June 1974, lot 120.

EXHIBITED:

Cambridge, The Fitzwilliam Museum, 15 March 1969 to 15 March 1970.



178



179

THE PROPERTY OF JAIME ORTIZ-PATINO
(LOTS 126-127 AND 168-181)

179**A CHARLES I SILVER WINE-CUP**

MARK OF WALTER SHUTE, LONDON, 1637

The tapering bowl on spreading foot with baluster stem, prick engraved with initials 'I' over 'T*B', marked near rim and under foot
7 in. (17.7 cm.) high
10 oz. (325 gr.)

£7,000-10,000

US\$11,000-15,000

€7,800-11,000

PROVENANCE:

Anonymous sale [W. Jeffrey]; Christie's London, 22 December 1943, lot 111, (£330 to Crichton).



180

180**A CHARLES I SILVER WINE-CUP**

MARK OF WALTER SHUTE, LONDON, 1639

The tapering bowl on spreading foot with baluster knopped stem, prick engraved with initials 'I*T', marked near rim and under foot
6½ in. (16 cm.) high
8 oz. (244 gr.)

£7,000-9,000

US\$11,000-13,000

€7,800-10,000



181

181**A CHARLES I SILVER WINE-CUP**

LONDON, 1637, MAKER'S MARK IM, DEVICE BENEATH

The bowl tapering cylindrical and on spreading foot with knopped stem, marked near rim and under foot
7½ in. (18 cm.) high
10 oz. (303 gr.)

£6,000-9,000

US\$8,800-13,000

€6,700-10,000

PROVENANCE:

The Devon Congregational Union Kingsbridge Trust; Sotheby's London, 25 March 1971, lot 179.
Anonymous sale; Sotheby's London, 30 April 1987, lot 103.



VARIOUS PROPERTIES

182

A PAIR OF GEORGE II SCOTTISH LARGE SILVER COMMUNION-CUPS
 MARK OF JAMES MICHELLSONE, EDINBURGH, 1724, ASSAY MASTER
 EDWARD PENMAN

On trumpet foot with central knop, the knop and foot each
 incised with lines, the rim and inside of the bowl engraved with
 trailing foliage, *marked near rim*
 9 in. (20.9 cm.) high
 52 oz. (1,619 gr.)

(2)

£10,000–15,000

US\$15,000–22,000

€12,000–17,000

183

A GEORGE II SCOTTISH SILVER TABLE SNUFF-BOX
 MARK OF JAMES KER, EDINBURGH, 1735, ASSAY MASTER ARCHIBALD
 URE

Oval, the cover with reeded rim, engraved with a crest below a
 marquess' coronet, *marked inside*
 7½ in. (19 cm.) wide
 16 oz. (502 gr.)

The crest is that of Hay for the Marquesses of Tweeddale,
 presumably for John Hay, 4th Marquess of Tweeddale (1695–
 1762).

£3,000–5,000

US\$4,400–7,300

€3,400–5,500



John, 4th Marquis of Tweeddale (c.1695–1762) studied law at
 Edinburgh and in 1721 was appointed Extraordinary Lord of the
 Session. The following year he was selected as one of the 16
 representative peers of Scotland, a position he would hold through six
 parliaments. From 1742–46, under Lord Wilmington's administration,
 he was appointed Principal Secretary of State for Scotland. He was also
 appointed Keeper of his Majesty's signet. The 1st Earl of Egremont
 described him as 'a fine and bold speaker in public, very learned in the
Civil Law, and above all, esteemed an honest and virtuous man.'
 Tweeddale also served as Governor of the Bank of Scotland and was
 appointed Lord Justice-General, position he held until his death. In
 1748 he married Frances, daughter of John, Earl Granville, by whom
 he had two sons and four daughters.

184

A CHARLES II SILVER PORRINGER, COVER AND STAND

THE PORRINGER AND COVER LONDON, 1664, MAKER'S MARK IH MONOGRAM, POSSIBLY FOR JOHN HILL, THE STAND LONDON, 1669, MAKER'S MARK RD MULLET BENEATH ATTRIBUTED TO RICHARD DIXON

Each chased with hounds, hares or stags within foliage and flowers in high relief, the stand on trumpet foot, the porringer with fruiting finial and two mask-capped handles, engraved with a crest, *marked on porringer, cover and stand*

the stand 11¼ in. (28.5 cm.) diam.

33 oz. (1,038 gr.)

(2)

£8,000-12,000

US\$ 12,000-18,000

€8,900-13,000

PROVENANCE:

Mrs F. B. David Jnr., Brays Island Plantation, Yemassee, South Carolina; Christie's London, 11 December 1963, lot 102.

The attribution of these maker's marks is based on an ongoing research project at Goldsmith's Hall.



THE PROPERTY OF A COLLECTOR

185**A FRENCH FAIENCE BLUE AND WHITE DISH**

MID 17TH CENTURY, PROBABLY ROUEN

The recessed well painted with a figure of a gentleman in a plumed hat and cloak before flowering shrubs, the broad border decorated with buildings, a warrior, a seated gentleman and a slave before insects, butterflies, snails, a stag and deer, within double concentric lines (cracked from rim at 9 o'clock into well, minor rim chipping and surface scratching to glaze)

11 $\frac{1}{8}$ in. (30 cm.) diam.

£2,000-3,000

US\$3,000-4,400

€2,300-3,300

Two very similar armorial dishes in the Metropolitan Museum of Art attributed to Rouen and Nevers are illustrated by Jessie McNab, *Seventeenth-Century French Ceramic Art* (The Metropolitan Museum of Art, 1987), nos. 10 & 11. The unusual figures and animals on these dishes bear a strong similarity to those on the present dish, and are taken from Daniel Rabel's illustrations for 'L'Astrée', by Honoré d'Urfé. The combination of broad Savona-style brush strokes and unusual, almost theatrical subjects was adopted at the Conrade workshop at Nevers and was subsequently taken to Rouen by Nevers painters. See also the similarly decorated dish dated 1647, illustrated by Chompret, Bloch et al., *Répertoire de la Faïence Française* (Paris, 1933) Vol. IV, pl. 7, fig. C & D.



185

THE PROPERTY OF A DECEASED'S ESTATE

186**AN ENGLISH DELFT BLUE-DASH ADAM AND EVE CHARGER**

CIRCA 1680-90, PROBABLY LONDON

Painted in green, ochre, blue and manganese with the couple flanking a spotted green tree trunk with an ochre-striped serpent amongst its branches before yellow and ochre apples, in a wooded landscape, the underside covered in a cream slip with a slightly green lead glaze, the footrim pierced for suspension (section of rim cracked in two and restuck between 3-4 o'clock with small areas of associated in-filling and glaze losses, hairline crack, minor rim chipping)

13 in. (33 cm.) diam.

£1,200-1,800

US\$1,800-2,600

€1,400-2,000

See the similar example illustrated by Michael Archer, *Delftware, The Tin-Glazed Earthenware of the British Isles* (Norwich, 1997), p. 83, cat. no. A15.



186

97



PROPERTY FROM THE LATE
DR WILLIAM LINDSAY GORDON COLLECTION

Dr William Lindsay Gordon was the son of Dr William and Elsie Gordon of Sparkhill Birmingham. He was educated at the Malvern School and then University College Oxford, matriculating in 1943 with a degree in Medicine and Surgery. In addition to his work for the City of Birmingham Health Department, Dr Gordon served an electoral session as a conservative councillor. He was an avid traveller, theatre enthusiast, and antiquarian bibliophile. He was a member of the National Trust, the Royal Horticultural Society, English Heritage and the R.A.C. club in London. His interest in British History, particularly that of the 17th Century, led him to regularly visit historic estates and castles as well as the auction rooms in London. Dr Gordon's portrait miniature collection was acquired mainly in the 1970s and 1980s and is significant both in its emphasis on the Stuart Monarchy and in its attention to predominantly British miniaturists of the 18th and early 19th Centuries.

187
A WILLIAM AND MARY SILVER-MOUNTED SHAGREEN CASE
CONTAINING THREE CHARLES I MEMORIAL PENDANTS
BRITISH, 17TH AND 18TH CENTURY

Oblong silver-mounted shagreen case bearing an applied silver plaque engraved with the arms of the Barber Surgeons' Company flanked by the initials 'S' and 'B', containing a 17th Century pearl-set silver, gold and enamelled pendant mounted with an enamel portrait miniature of King Charles I (1600-1649), in black doublet, wearing the blue *moiré* sash of the Order of the

Garter, chased gold bezel within silver-mounted pearl surround, the reverse enamelled with rose and black festoons on white ground; *together with* another 17th Century gold and enamel pendant mounted with an enamel portrait miniature of King Charles I, in black doublet, wearing the blue *moiré* sash of the Order of the Garter, pierced and enamelled gold pendant, the reverse enamelled with rose and black festooned leaves and chased with foliate scrolls; *together with* an early 18th Century gilt-metal and rock crystal pendant set with a portrait miniature on vellum of King Charles I, in plate armour, wearing the blue *moiré* sash of the Order of the Garter, skull and red curtain inscribed on left 'ob / 30 / jan / 48', filigree surround, chased gilt-metal bezel oblong case, 6 in. (153 mm.) wide; oval miniatures, from ⅜ in. (15 mm.) to ¼ in. (18 mm.) high (4)

£1,500-2,000

US\$2,200-2,900

€1,700-2,200

A similar William and Mary oblong silver-mounted shagreen instrument case of circa 1695, bearing an applied plaque engraved with the Barber Surgeons' Company and initials was sold Christie's, London, 23 October 1991, lot 111. Further information about this type of silver-mounted shagreen case can be found in E. Delieb, *Silver Boxes*, London, 1968, p. 31.



Portrait miniatures of Charles I, Charles II, and William III set in rings and mounted in pendants during the 17th and 18th Centuries remain fascinating symbols of Royalist and Parliamentary loyalties during the period.

17TH CENTURY: ROYAL COMPENSATION TO CIVIL WAR COMMEMORATION

In the years preceding the Civil War, rings, locket and slides set with portrait miniatures of Charles I were distributed by Henrietta Maria as compensation for those who lent money to the Royalist cause. In the aftermath of the King's execution in 1649, these political tokens gained further significance for his supporters, as both an expression of sorrow and of hopes for the restoration of the monarchy under the future Charles II (D. Scarisbrick, *Rings, Jewellery of Love and Loyalty*, London, 2007, p. 188). During the Restoration, Charles II continued to employ miniaturists as a powerful propagandist tool by commissioning portraits, which he distributed as royal awards (C. Oman, *British Rings 800-1914*, London, 1974, p. 66).

18TH CENTURY: HANOVERIAN POLITICS AND HEREDITARY RIGHTS

Many 17th Century miniatures were passed through the generations and remounted in the 18th Century by Jacobites, who continued to wear rings and pendants set with portraits of Stuart monarchs as badges of political loyalty. The image of Charles I, with his eyes turned towards the heavens against a celestial blue ground resonated particularly with Jacobites who lamented the martyred King's death; while miniatures of William III were popular with those loyal to the Protestant accession (D. Scarisbrick, *op. cit.*, pp. 190-191). In the aftermath of the uprisings of 1715 and 1745, these pendants and rings continued to be worn by Tories as a declaration of support for the hereditary rights of the Crown (D. Scarisbrick, *Historic Rings: Four Thousand Years Craftsmanship*, London, 2004, p. 117). In their artistry and varied history these commemorative objects thus encapsulate both a tradition of royal image-making and of political debate.

188 FOUR GOLD MEMORIAL RINGS FOR CHARLES I, CHARLES II AND WILLIAM III

BRITISH, 17TH AND 18TH CENTURY

An 18th Century gold lady's ring with oval bezel, mounted with a 17th Century enamel portrait miniature depicting King Charles I (1600-1649), in black doublet, wearing the blue *moiré* sash of the Order of the Garter, the glazed portrait within a table-cut amethyst border; *together with* an 18th Century gold gentleman's ring, the oval bezel mounted with a portrait miniature on vellum depicting King William III (1650-1702), in Garter Robes, wearing the Order of the Garter; *together with* an 18th Century gold gentleman's ring with oval scalloped bezel, mounted with an adapted 17th Century portrait miniature on vellum slide

(detail of reverse)

depicting King William III, in armour, wearing the blue *moiré* sash of the Order of the Garter, two skulls in the background, blue enamel reverse; *together with* a 17th Century gold lady's ring, the horizontal oval bezel set with an enamel miniature depicting King Charles I, wearing the blue *moiré* sash of the Order of Garter, King Charles II (1630-1685), wearing the blue *moiré* sash of the Order of the Garter, and Queen Henrietta Maria (1609-1669), the reverse with enamelled skull between a willow and cypress tree, black enamelled skulls on the sides of the bezel the oval miniatures, $\frac{3}{8}$ in. (9 mm.) to $\frac{3}{4}$ in. (19 mm.) high (4)

£800-1,200

US\$1,200-1,800

€890-1,300

PROVENANCE:

Triple portrait ring: Christie's, London, 20 February 1973, lot 150.

Another 17th Century memorial ring set with a miniature depicting the head of Charles II between those of Charles I and Henrietta Maria, the reverse of which is enamelled with a skull, crown and 'C.R.' is in the British Museum's Collection (O.M. Dalton, *Catalogue of the finger rings, early Christian, Byzantine, Teutonic, mediaeval and later, bequeathed by Sir Augustus Wollaston Franks, K. C. B., in which are included the other rings of the same periods in the museum*, London, 1912, p. 197, pl. XIX, no. 1367).





189

**TWO WILLIAM III MEMORIAL PENDANTS AND A WILLIAM III
COMMEMORATIVE PENDANT**
BRITISH, 17TH CENTURY

Garnet-set silver, gold and enamelled pendant mounted with a faceted rock crystal glazed miniature on vellum of King William III (1650-1702), in Garter Robes, lace cravat, wearing the Order of the Garter, chased gold bezel within silver mounted rose-cut garnet surround, the reverse enamelled with rose and black festoons on white ground; *together with* a gilt-metal pendant mounted with a miniature on vellum depicting King William III, in Garter Robes, lace cravat, wearing the Order of the Garter, the lower right inscribed 'ob. / Mar / j. 8 / 1701', skull and red curtain background, chased gold bezel with scalloping, the reverse of hammered gold; *together with* a gold pendant mounted with an enamel miniature of William III, in plate armour with gilt rivets, lace cravat, the gilt-metal reverse inscribed 'Presented by / his Majesty to Colonel / James Webb / 1690', within 19th century mount

oval miniatures, from $\frac{3}{8}$ in. (16 mm.) to $1\frac{1}{8}$ in. (30 mm.) high (3)
£800-1,200 US\$1,200-1,800
€890-1,300

PROVENANCE:

William III memorial pendants: Christie's, London, 14 December 1971, lot 37.

William III died on 8 March 1702. The inscription of '1701' on the gold-mounted memorial miniature of the ruler in Garter Robes is possibly the result of confusion caused by the late 17th Century conversion from the Julian 'Old Style' Calendar to the Gregorian 'New Style' Calendar.

190

A WILLIAM III AND MARY II MEMORIAL SLIDE
BRITISH, CIRCA 1690

Silver and enamel oval slide mounted with a miniature on vellum of King William III (1650-1702) and Queen Mary II (1662-1694), he in plate armour, lace cravat, curling brown periwig, wearing the blue *moiré* sash of the Order of the Garter; she in lace-bordered red mantua with a jewel at the corsage, long curling brown hair, the reverse of the silver bezel enamelled with black floral pellets on opaque turquoise blue ground

oval, $\frac{3}{8}$ in. (16 mm.) wide
£1,000-1,500

US\$1,500-2,200
€1,200-1,700

PROVENANCE:

Beris Harcourt Wood, Esq.; Christie's, London, 23 May 1972, lot 87.

Another double portrait of King William III and Queen Mary II was sold Christie's, London, 10 June 2008, lot 151.

191
A HEART-SHAPED CHARLES II MEMORIAL PENDANT
AND A CHARLES II MEMORIAL SLIDE
 BRITISH, LATE 17TH CENTURY

Heart-shaped chased and twisted gold pendant mounted with rock crystal glazed enamel miniature of King Charles II (1630–1685) and Catherine of Braganza (1638–1705), he in black doublet, lace collar, wearing the blue *moiré* sash of the Order of the Garter, she in lace-bordered mantua, pearl necklace with drop pendant, the counter-enamel inscribed 'Rex. C.ii. / & regina: / 'C. II.'; *together with* a silver slide mounted with a vellum miniature of King Charles II in plate armour with lace collar, wearing the blue *moiré* sash of the Order of the Garter, royal crown and red curtain background, the reverse enamelled with black floral designs on blue ground

heart-shaped, $\frac{1}{2}$ in. (22 mm.) high; oval, $\frac{1}{4}$ in. (29 mm.) high, respectively (2)

£1,500–2,000

US\$2,200–2,900
 €1,700–2,200

PROVENANCE:

Heart-shaped pendant: Christie's, London, 19 June 1973, lot 52.

192
A 17TH CENTURY PENDANT SET WITH A MINIATURE,
A WILLIAM III MEMORIAL PENDANT AND A CHARLES I
MEMORIAL PENDANT
 BRITISH, LATE 17TH CENTURY

Gold and rock crystal pendant set with a miniature on vellum, Circle of Nicholas Dixon, circa 1680, depicting a gentleman, in lace cravat, blue satin ribbon bow, curling light brown periwig, polished gold reverse; *together with* a late 17th Century gold and faceted rock crystal pendant mounted with a miniature on vellum of King William III (1650–1702), in Garter robes, lace cravat, wearing the collar of the Order of the Garter, polished gold reverse; *together with* a mid-17th Century silver and enamel pendant set with a miniature on vellum depicting King Charles I (1600–1649), in plate armour, lace collar, the enamelled reverse centred with a white flower with black enamel contours and scrolling foliage on opaque light blue enamel ground, silver bezel with decorative pendant loop at base

ovals; 1 in. (25 mm.) and $\frac{1}{4}$ in. (18 mm.) high, respectively; circular, $\frac{1}{2}$ in. (16 mm.) diam. (3)

£800–1,200

US\$1,200–1,800
 €890–1,300

PROVENANCE:

Circle of Nicholas Dixon: Christie's, London, 18 May 1971, lot 22 (as in the manner of L. Crosse).

Charles I pendant: Christie's, London, 4 November 1969, lot 80.





193

193
CIRCLE OF CORNELIS JONSON VAN CEULEN
(ANGLO-DUTCH, 1593-1661/62)

A gentleman, in black satin doublet, white lace falling ruff, centre-parted short brown hair, moustache and pointed beard

oil on metal

oval, 2 1/8 in. (52 mm.) high, turned ivory case, the lid centred with an engraved rose, the base inset with reeded oval ebonised horn mount

(2)

£2,000-3,000

US\$3,000-4,400
 €2,300-3,300

PROVENANCE:

Christie's, London, 13 November 1973, lot 26 (as by Cornelius Jansen).



194

194
CORNELIS JONSON VAN CEULEN
(ANGLO-DUTCH, 1593-1661/62)

A young lady, in dress with white wide bobbin lace collar, crimson ribbon rosette at corsage, thin gold chain, pearl necklace, pendant pearl earring, her light brown curling hair upswept with flowing sides

signed with initials and dated 'CsJ / 1620' (lower right)

oil on copper

oval, 2 in. (51 mm.) high, turned ivory case (lid deficient), the base inset with reeded oval ebonised horn mount

£2,000-3,000

US\$3,000-4,400
 €2,300-3,300

PROVENANCE:

John Pierpont Morgan (1837-1913) Collection, New York; Christie's, London, 24 June 1935, lot 156 (as School of Jonson, 7 gns. to Spink). Christie's, London, 24 June 1975, lot 58 (as by Cornelius Johnson).

LITERATURE:

G. C. Williamson, *Catalogue of the Collection of Miniatures, the property of J. Pierpont Morgan*, London, 1906, I, p. 134, no. 169, illustrated pl. LXV.

Two signed miniatures by the present artist are in the Museum Briner und Kern, Winterthur (see B. Hofstetter, *Die Welt der Bildnisminiatur. Meisterwerke aus der Sammlung Emil S. Kern*, Bern, 2008, p. 67, illustrated in colour, figs. 34 & 35). For an account of Jonson, see K. Hearn, 'The English career of Cornelius Johnson', in J. Roding *et al.* (ed.), *The English Venture: Dutch and Flemish Artists in Britain 1550-1800*, Leiden, 2003, pp. 113-128.

195**NORTHERN EUROPEAN SCHOOL, CIRCA 1660**

A gentleman, in black satin robes, white lawn fall collar, wearing a dark blue ribbon with pendant surmounted by a crown, fair curling hair, moustache and small pointed beard

oil on copper

oval, 1 1/4 in. (48 mm.) high, gold frame with finial on the hanging loop

£1,000–1,500

US\$1,500–2,200

€1,200–1,700



195



196



197

196**CIRCLE OF FRANCISZEK SMIADDECKI (ANGLO-POLISH, FL. C. 1664)**

A young gentleman, in black satin doublet, white lawn collar with tasselled band strings, shoulder-length chestnut hair

oil on copper

oval, 2 1/4 in. (54 mm.) high, silver mount with spiral cresting and copper backing

£2,000–3,000

US\$3,000–4,400

€2,300–3,300

PROVENANCE:

Christie's, London, 9 July 1968, lot 25 (part lot).

197**DUTCH SCHOOL, CIRCA 1650**

A boy, in grey satin doublet with lace covered buttons, lace trimmed lawn collar with tasselled band strings, long light auburn hair

oil on copper

oval, 2 1/4 in. (60 mm.) high, silver frame with paste surround and ribbon and bow cresting, the reverse with hinged latch

£1,000–1,500

US\$1,500–2,200

€1,200–1,700

PROVENANCE:

Christie's, London, 11 July 1985, lot 420.

198**CIRCLE OF FRANCISZEK SMIADDECKI (ANGLO-POLISH, FL. C. 1664)**

King Charles II (1630-1685), in steel cuirass with gilt-riveted pauldrons, white lawn collar with fine needle lace border, wearing the blue *moiré* sash of the Order of the Garter, long brown curling periwig

oil on copper

oval, 2½ in. (53 mm.) high, turned ebonized wood frame with twisted gilt-wire inlay

£2,000-3,000

US\$3,000-4,400

€2,300-3,300

PROVENANCE:

Christie's, London, 16 November 1976, lot 65 (as School of Cooper).

A miniature of King Charles II by Franciszek Smiaddecki was sold Christie's, London, 21 October 1997, lot 1.



198

199**ATTRIBUTED TO SUSAN PENELOPE ROSSE (BRITISH, C. 1652-1700)**

King Charles II (1630-1685), in Venetian lace cravat, curling brown periwig and thin moustache

on vellum

oval, ¾ in. (22 mm.) high, gold bracelet clasp frame with paste surround

£2,000-3,000

US\$3,000-4,400

€2,300-3,300

PROVENANCE:

Christie's, London, 11 July 1985, lot 532 (as by David des Granges).



199



200

200**ATTRIBUTED TO MATTHEW SNELLING (BRITISH, 1621-1678)**

King Charles II (1630-1685), in steel cuirass and pauldrons with gilt detailing, fine French lace cravat, long brown curling periwig

on vellum

oval, 3⅜ in. (80 mm.) high, gilt-metal frame

£2,000-3,000

US\$3,000-4,400

€2,300-3,300

PROVENANCE:

S. H. V. Hickson Collection; Sotheby's, London, 10 November 1969, lot 35.

104



201

201**RICHARD GIBSON (BRITISH, 1615-1690)**

A young gentleman, in plate armour comprised of cuirass and spaulders secured with gilt rivets, elaborately tied white linen cravat, long curling fair hair

on vellum

oval, 2 $\frac{1}{2}$ in. (67 mm.) high, gold frame with gilt-metal bezel and spiral cresting

£6,000-8,000

US\$8,800-12,000

€6,700-8,900

PROVENANCE:

Christie's, London, 28 November 1978, lot 7.



202

202**ATTRIBUTED TO SUSAN PENELOPE ROSSE (BRITISH, C. 1652-1700)**

A lady, in *décolleté* green satin gown, lawn shift visible along neckline and slashed sleeve, pearl and faceted gemstone cluster brooch secured to her left shoulder, drop-pearl earring, her dark brown curling hair upswept with flowing sides

on vellum

oval, 2 $\frac{1}{2}$ in. (52 mm.) high, gilt-metal frame

£3,000-5,000

US\$4,400-7,300

€3,400-5,500

PROVENANCE:

Dr C. J. Colombos, Q.C.; Christie's, London, 18 February 1969, lot 152 (as Probably by Mrs Susan Penelope Rosse).



(locket cover)

(locket reverse)

203

203**PIERRE HUAUD II (SWISS, 1647 - C. 1698)**

A boy, possibly Augustus the Strong (1670–1733),
 Elector of Saxony and King of Poland, when Frederick
 Augustus Duke of Saxony, in gilt plate armour
 comprised of cuirass and spaulders, fine white Venetian
 lace cravat, scarlet satin ribbon bow, curling chestnut
 periwig

on vellum

oval, 1½ in. (41 mm.) high, enamelled gold locket frame, the
 cover enamelled with a horseman crossing a bridge and a
 fisherman in a wooded river landscape, the reverse enamelled
 with the monogram 'FAHS' surmounted with a pink electoral
 crown bordered with trailing black and white foliage against
 opaque light blue ground

£5,000–7,000

US\$7,400–10,000

€5,600–7,800

PROVENANCE:

H.H. Princess Marie Louise, formerly Princess Marie Louise of
 Schleswig-Holstein (1872–1956).

H.R.H. The Duke of Gloucester, K.G.; Christie's, London, 25
 June 1968, lot 67 (as 'A Prince of Schleswig-Holstein,
 Continental School').

It has been suggested that the miniature within the locket depicts
 Friedrich August Herzog zu Sachsen and was executed between 1691
 and 1694. It is possible that the locket was exchanged as an act of
 diplomacy between the two neighbouring protestant electoral courts
 of Brandenburg and Saxony. Pierre Huaud II was appointed court
 painter to the Elector of Brandenburg, Frederick III, in 1691 and may
 have been commissioned by him to paint the portrait of Friedrich
 August as an act of good will. At the time, Friedrich August would
 have been second in line to the Saxon throne and still called Friedrich
 August Herzog zu Sachsen, as indicated by the enamelled initials on
 the reverse of the locket. In 1694, Friedrich August succeeded his
 brother as Elector to the throne of Saxony, at which time his initials
 changed to 'FACS', the 'C' standing for *Churfürst*, the old spelling of
Kurfürst.

204**SCHOOL OF MARY BEALE, CIRCA 1660**

A young gentleman, in plate armour comprised of
 cuirass and spaulders, knotted white linen cravat, long
 curling brown periwig

oil on parchment

oval, 2 in. (51 mm.) high, gold frame

£800–1,200

US\$1,200–1,800

€890–1,300

An identical miniature is in the Victoria and Albert Museum, see J.
 Murdoch, *Seventeenth-century English Miniatures in the Collection of
 the Victoria and Albert Museum*, London, 1997, illustrated p. 324, no.
 196. A further miniature by the same hand was sold Christie's, London,
 24 May 2000, lot 115. It was described in J. L. Propert, *A History of
 Miniature Art*, London/New York, 1887 (illustrated opp. p. 66) as a work
 by 'Mrs. Beal' [sic].



204



205

ENGLISH SCHOOL, CIRCA 1660

Robert Scott of Benholme (1620-1690), in plate armour with gold riveted spaulder, white lawn collar with tasselled band strings, softly curling long brown periwig on vellum

oval, 1 1/8 in. (48 mm.) high, silver-gilt frame, the reverse engraved with Celtic knotwork, bordered by the words 'Effigies Roberti Scott de / Benholme obijt 23 Jan: 1690'

£800-1,200

US\$1,200-1,800

€890-1,300

PROVENANCE:

Christie's, London, 25 June 1968, lot 36 (as French School).

205

206

SAMUEL COOPER (BRITISH, 1609-1672), AND A LATER HAND

A gentleman, in plate armour comprised of cuirass and spaulders, fine falling lace collar, long curling chestnut hair, moustache

signed with monogram and dated 'SC / [1]662' (lower left) on vellum

oval, 2 5/8 in. (75 mm.) high, silver frame with spiral cresting

£2,000-3,000

US\$3,000-4,400

€2,300-3,300

PROVENANCE:

Christie's, London, 7 May 1974, lot 62 (as by Samuel Cooper).



206



207

VARIOUS PROPERTIES

207**A SET OF FOUR GEORGE II SILVER SECOND-COURSE DISHES**
MARK OF ELIZA GODFREY, LONDON, 1743

Each shaped circular with gadrooned rim, later engraved with a coat-of-arms, each marked on the back, further numbered and engraved with a scratchweight 'N° 5 27=5'; 'N° 6 27=15'; 'N° 7 27=15' and 'N° 8 27=17'

11½ in. (28.7 cm.) diam.

104 oz. (3,249 gr.)

The later arms are those of Tynte quartering Halsewell, Kemeys and others with Busby in pretence. (4)

£2,500–3,500

US\$3,700–5,100

€2,800–3,900

PROVENANCE:

Anonymous sale; Christie's New York, 22 April 1993, lot 98.

208**A WILLIAM III SILVER PORRINGER AND COVER**

MARK OF JOHN SMITH, LONDON, 1699

Spiral fluted cylindrical, engraved with stylised foliage, with beaded handles, the cover gadrooned and with fluted ball finial, marked near rim and inside cover

8¾ in. (22.2 cm.) high

31 oz. (979 gr.)

£1,200–1,800

US\$1,800–2,600

€1,400–2,000



208



209

209*A GEORGE II SILVER SALVER**

LONDON, 1735, MAKER'S MARK IL, MULLET ABOVE, (SEE GRIMWADE NO. 3650)

Shaped circular and on four scroll-capped paw feet, later engraved with a coat-of-arms, marked on the reverse

11¼ in. (28.5 cm.) diam.

34 oz. (1,070 gr.)

The arms are those of Ramsay impaling Sandilands, for William Ramsay (1809–1850), M.P. for Midlothian, and his wife Mary (d.1891), daughter of James, 10th Lord Torphichen.

£2,000–3,000

US\$3,000–4,400

€2,300–3,300

**210****A JAMES II SILVER MONTEITH**

MARK OF GEORGE GARTHORNE, LONDON, 1686

Circular, on reeded foot rim, the sides chased with eight panels, the notched rim applied with foliage, *marked under base*
 10½ in. (27 cm.) diam.
 30 oz. (931 gr.)

£25,000–35,000

US\$37,000–51,000
€28,000–39,000**PROVENANCE:**

Anonymous sale; Christies New York; 5 October 1983, lot 191.

Monteith bowls were introduced to England in the 1680s. The most extravagant were chased with panels of exotic Chinoiserie figures and animals. The form of the present bowl, with its fixed rim and lack of handles, is identical to the earliest known example, also by George Garthorne, of 1684. The removable rim, common in later monteiths, was not introduced until about 1686.

211**A SET OF FOUR QUEEN ANNE SILVER CANDLESTICKS**

MARK OF JOHN BACHE, LONDON, 1702

Each on rising square base with milled band and supporting the fluted stem, engraved with a coat-of-arms, *each marked underneath, further engraved with scratchweights '7=9=½'; '7=14'; '7=16' and '7=8=½'*

6½ in. (16.5 cm.) high
 26 oz. (820 gr.)

£20,000–30,000

US\$30,000–44,000

€23,000–33,000

(4)





212

A QUEEN ANNE SILVER TEAPOT, STAND AND LAMP

THE TEAPOT WITH MAKER'S MARK ONLY HG OVER W, THE STAND WITH MARK OF AMBROSE STEVENSON, LONDON, CIRCA 1710

The bullet teapot with detachable cover and a spout issuing from stylised foliage, the stand on three legs, each with a wood foot, with central lamp and cover and turned wood handle, *marked underneath and under lamp, further engraved with a scratchweight '13=8'*

7½ in. (18.7 cm.) high
gross weight 25 oz. (768 gr.)

£3,000–5,000

US\$4,400–7,300
€3,400–5,500



213

213

A QUEEN ANNE SILVER COFFEE-POT

MARK OF PHILIP ROLLOS, LONDON, 1707

Tapering cylindrical with faceted spout, the domed hinged cover with baluster finial, engraved with a coat-of-arms, *marked underneath and on cover bezel, the base further engraved with a scratchweight '25-3'*

10¼ in. (26 cm.) high
gross weight 24 oz. (753 gr.)

The arms are those of Cockayne or Cockburn
impaling Holme, Lloyd or Roe.

£3,000–5,000

US\$4,400–7,300
€3,400–5,500

**214**

A SET OF FOUR GEORGE II SILVER CANDLESTICKS
 MARK OF ELIZA GODFREY, LONDON, 1752

Each with shaped base with foliage corners, knopped quatrefoil stem and spool-shaped socket cast with foliage, with detachable nozzles, each marked under base, the bases further engraved with a scratchweight '22:0'; '22:12'; '24:4' and '22:5'

9½ in. (24 cm.) high

84 oz. (2,605 gr.)

(4)

£12,000–18,000

US\$ 18,000–26,000

€14,000–20,000

These candlesticks follow a form used by silversmiths such as Paul de Lamerie (*The Glory of the Goldsmith, Magnificent Gold and Silver from the Al-Tajir Collection*, Christie's, London, 1989, p.133, no. 96) and Nicholas Sprimont (C. Hartop, *The Huguenot Legacy: English Silver 1680-1760 from the Alan and Simone Hartman Collection* 1996, p. 398, fig. 105).

215

A SET OF FOUR GEORGE I SILVER STRAWBERRY-DISHES
 EXETER, 1721. ONE WITH MARK OF PENTECOST SYMONDS, THE OTHERS WITH MAKER'S MARK LACKING

Each circular with fluted sides and shaped rim, each marked near rim, the bases engraved with a scratchweight '10:8'; '10:5'; '10:6' and '10:8'

7½ in. (18.8 cm.) diam.

41 oz. (1,265 gr.)

(4)

£7,000–10,000

US\$ 11,000–15,000

€7,800–11,000

PROVENANCE:

with Spink, London, 1975.

EXHIBITED:

London, Spink, 5 King Street, *An Exhibition of Early English Silver formerly in a Private Collection with Six Significant Additions*, 28 April–9 May 1975, no. 25a.

LITERATURE:

An Exhibition of Early English Silver formerly in a Private Collection with Six Significant Additions, Spink, London, 1975, no. 25a.



PROPERTY FROM THE LATE DR WILLIAM LINDSAY GORDON COLLECTION

216
CHRISTIAN FRIEDRICH ZINCKE
 (ANGLO-GERMAN, 1683/84-1767)

A superb enamel of a gentleman, in blue satin morning-gown, white linen shirt and cravat, powdered periwig
 signed with monogram 'CFZ' (mid-right)

enamel on copper
 oval, 2¼ in. (71 mm.) high, gilt-metal mount

£4,000-6,000

US\$5,900-8,800

€4,500-6,700

This is an unusually large and particularly well painted enamel by Zincke, signed with his monogram.

VARIOUS PROPERTIES

217
CHRISTIAN FRIEDRICH ZINCKE
 (ANGLO-GERMAN, 1683/84-1767)

Mary Campbell, *née* Bellenden (bap. 1685, d. 1736), in black Renaissance-style dress, pearl strand suspended across the bodice, pearl necklace, white ruff with lace band, a gold embroidered black cap with white feather in her upswept dark brown hair
 enamel on copper

oval, 1¼ in. (45 mm.) high, gilt-metal frame

paper label attached to the counter-enamel inscribed 'Honble. Mary, / daughter of / Bellenden, m. / 1720 John Campbell / K. T. 4th Duke / of Argyll.'

£1,000-1,500

US\$1,500-2,200

€1,200-1,700

Another miniature of Mary Campbell, *née* Bellenden, by Zincke after Charles Jervas (British, c. 1675-1739), sold Sotheby's, London, 15 July 1968, lot 98. The miniature after Charles Jervas's full-length portrait of Mary Campbell, as Mary Queen of Scots, bears the inscription 'The Hon^{ble}. Mary Campbell / Daugh^t. to: Jo: L. Bellenden. / and Wife to Col^l. Jo: Campbell. / CF. Zincke pinx^t / 1722' on its counter-enamel.



216



217



218

218
JEAN PETITOT (SWISS, 1607-1691)
 King Louis XIV of France (1638-1715), in plate armour with fine white Venetian lace cravat, red bow, wearing the blue *moiré* sash of the Royal French Order of Holy Ghost, long natural curling brown wig with knotted locks
 enamel on copper
 oval, 1 1/8 in. (26 mm.) high, silver-gilt brooch frame with rectangular-cut green glass wreath surround
 £2,000-3,000 US\$3,000-4,400
 €2,300-3,300

PROVENANCE:
 Christie's, London, 22 October 1974, lot 20.



219

219
ATTRIBUTED TO ABRAHAM SEAMAN (BRITISH, FL. C. 1724-1753)
 A young gentleman, in orange coat, black waistcoat, white shirt with frilled cravat, powdered wig
 enamel
 oval, 1 1/8 in. (43 mm.) high, gilt-metal frame
 £600-800 US\$880-1,200
 €670-890

PROVENANCE:
 Sotheby's, London, 30 October 1972, lot 90 (as School of Zincke).
 Peretz, Saarbrücken, 17-18 May 1973, lot 903 (as by Zincke).
 Peretz, Saarbrücken/Cologne, 27 November 1974 (as by Zincke).



220

PROPERTY FROM THE LATE
 DR WILLIAM LINDSAY GORDON
 COLLECTION

220
PIERRE SIGNAC (FRENCH, 1623 OR 1624-1684)

A young lady, in persimmon *décolleté* dress of satin edged with white linen shift, periwinkle-grey mantle over her left shoulder, pearl necklace, her light brown, curling hair upswept with tendrils
 enamel on gold
 oval, 1 1/8 in. (35 mm.) high, gold mount
 £1,000-1,500 US\$1,500-2,200
 €1,200-1,700

PROVENANCE:
 Sir Francis Cook (1817-1901) Collection, Doughty House, Richmond-Upon-Thames.
 Bequeathed to his second son, Wyndham F. Cook, London (1860-1905).
 Bequeathed to his son, Humphrey W. Cook, London (1893-1978); Christie's, London, 7 July 1925, lot 329 (as by Jean Petitot; 90 gns. to Harry Seal).
 Harry Seal Collection, Ullesthorpe House, Rugby; (†) Christie's, London, 16 February 1949, lot 140 (as 'by Jean Petitot'; 38 gns. to Henry Nyburg).
 Henry Nyburg Collection; Sotheby's, London, 10 November 1969, lot 119 (as 'in the manner of Bordier'; 140 gns. to Kaufmann);
 Peter Kaufmann Collection; Sotheby's, London, 13 October 1975, lot 42 (as 'in the manner of Jacques Bordier').
EXHIBITED:
 London, Burlington Fine Arts Club, *Exhibition of Portrait Miniatures*, 1889, Case XXVIII, no. 21, p. 71 (as by Petitot, lent by Sir Francis Cook).

113



221

221**ROSALBA CARRIERA (ITALIAN, 1675-1757)**

Thomas Harvey, in plum satin mantle, gold and salmon brocaded silver banyan, white knotted lace cravat, lightly powdered dark curling periwig

inscribed on the reverse, 'W[...] / of Mr. Harvey / by Rosalba / Rosa Alba Carriera / a venetian lady / died 1755 aged [...]' on ivory

oval, 3½ in. (89 mm.) high, silver frame with spiral cresting

£5,000-7,000

US\$7,400-10,000

€5,600-7,800

PROVENANCE:

C. J. W. Blackett, Esq.; Sotheby's, London, 9 July 1968, lot 75.

Christie's, London, 18 February 1969, lot 102.

Similar miniatures of gentlemen were exhibited, Venice, Galleria di Palazzo Cini a San Vio, 2007, *Rosalba Carriera 'prima pittrice de l'Europa'*. For more information see the exhibition catalogue, nos. 50-55, illustrated in colour pp. 170-175. For further comparable miniatures of gentlemen by Rosalba see A. Scarpa, *Omaggio a Rosalba Carriera*, Venice, 1997, pp. 16-20.

222**NICHOLAS DIXON (BRITISH, FL. C. 1660-1708)**

A gentleman, in brown satin draped gown, Venetian lace cravat, lightly powdered curling periwig

signed with monogram 'ND' (mid-left)

on vellum

oval, 2½ in. (60 mm.) high, silver-gilt frame with spiral cresting

£5,000-7,000

US\$7,400-10,000

€5,600-7,800

223**ENGLISH SCHOOL, CIRCA 1670**

A gentleman, in white lawn shirt, gold 'Roman' tunic, mauve satin mantle fastened at the shoulder with a diamond clasp, Venetian lace cravat, dark brown curling periwig (unillustrated)

oil on card

oval, 3¼ in. (86 mm.) high, rectangular pressed

gilt-metal mount

£1,000-1,500

US\$1,500-2,200

€1,200-1,700

PROVENANCE:

Christie's, London, 22 July 1969, lot 73 (as in the Manner of Nicholas Dixon).



222



224

224
BERNARD LENS (BRITISH, 1682-1740)

A young lady, in ochre satin open gown with white lining, fastened with a pearl, ruffled linen shift, royal blue satin mantle, her dark curling hair falling over her right shoulder

on ivory
 oval, 3 in. (77 mm.) high, in oval turned wood frame

£800-1,200 US\$1,200-1,800
 €890-1,300



225

225
BERNARD LENS (BRITISH, 1682-1740)

Thomas Whitmore (1711-1773), in salmon vest with black embroidery, fine linen shirt with lace cuffs, blue satin mantle, curling fair hair, his right arm resting on a mossy tree trunk, holding a white handkerchief to a beagle below

signed with monogram 'BL' (lower right)
 on ivory

oval, 3 in. (76 mm.) high, in turned ivory frame stained to resemble ebonised wood, the reverse with backing paper inscribed 'Thomas. / nat. 1711. / afterwards Sir Thomas K.B. / married Anna d^e of Sir J^r. Cope / ob. 1773.'

£2,000-3,000 US\$3,000-4,400
 €2,300-3,300

PROVENANCE:

Lady Whitmore; Christie's, London, 2 November 1971, lot 121.

The sale of Lady Whitmore's miniatures at Christie's, London, 1971, included portraits by Lens of other members of the Whitmore family including the present sitter's siblings and parents, William and Elizabeth Whitmore of Apley Estate, Shropshire and Lower Slaughter, Gloucestershire. The portrait of Thomas's sister, lot 129 of the 1971 Christie's sale, is now in the Victoria and Albert Museum (inv. no. P.14-1971).

115



226

**226****R. HASKINS (BRITISH, FL. 1735-1745)**

A pair of plumbagos: Daniel Burr, in embroidery-bordered frock coat, matching waistcoat, frilled linen shirt, high-necked cravat, hair *en queue*; together with his wife, Elizabeth Burr *née* Davall (d. 1783), in front-closing satin gown with bow accents at corsage and sleeve, white linen ruffled shift, upswept curling hair

he, signed and dated 'RHaskins / fecit / 1741'

plumbago on vellum

ovals, 4¾ in. (120 mm.) high, rectangular gilt-metal and ebonised wood frames (2)

£1,000-1,500

US\$1,500-2,200

€1,200-1,700

PROVENANCE:

Christie's, London, 25 November 1980, lot 1.

For portrait miniatures by John Smart of Daniel and Elizabeth Burr's son and daughter-in-law, Daniel and Lucy Burr, *née* Parry, see lots 263 and 268, respectively.

227**THOMAS FORSTER (ENGLISH, C. 1677-1712)**

A young lady, in satin open gown fastened with a gem-set brooch, ruffled shift, satin mantle, long curling hair

plumbago on vellum

oval, 4¾ in. (112 mm.) high, ebonised turned wood frame with gilt-wood interior border, the backing paper of the frame inscribed 'L. Ferriere / 1T586.'

£1,000-1,500

US\$1,500-2,200

€1,200-1,700

PROVENANCE:

Christie's, London, 18 December 1979, lot 5.



227

228**JOHN SMART (BRITISH, 1742/43-1811)**

Two preparatory sketches, one taken from the artist's sketch book, of Captain Mackintosh, in profile to the right, in coat, ribbon fastened hair *en queue*; together with Mr Mee, uncle to Lord Palmerston, Secretary of War, in coat, stock, frilled shirt, hair *en queue*, inscribed below

pencil on card

rectangular, 4 x 6½ in. (104 x 165 mm.), 6½ x 4½ in. (175 x 115 mm.) respectively, modern gilt-wood frames with bevelled matting, gold border (2)

£1,000-1,500

US\$1,500-2,200

€1,200-1,700

PROVENANCE:

Sir Bruce S. Ingram, O.B.E. (*Lugt* 1405a).

LITERATURE:

D. Foskett, *John Smart, the Man and His Miniatures*, London, 1964, pp. 70 and 71, respectively.

The preparatory sketch of Mr Mee is inscribed below the sitter with the words 'Mr Mee / Uncle to Lord Palmerson / Secy of War / [...]'.


VARIOUS PROPERTIES

229**MATTHÄUS KERN (AUSTRIAN, 1801-1852)**

A young girl, in white shift with ruched borders, curling fair hair, holding a dove; sky background (unillustrated)

signed and dated 'M: Kern 1831.' (lower right)

on paper

rectangular, 4¾ x 4¼ in. (119 x 107 mm.), ornate gilt-wood

and gesso frame with inner beaded border and outer lotus and palmette frieze with anthemion spandrels

£600-800

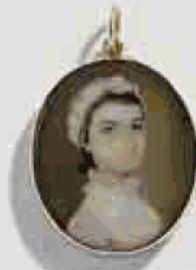
US\$880-1,200

€670-890

PROVENANCE:

Dorotheum, Vienna, Summer 1975 (in different frame).

With Pfeleger, Salzburg, October 1975.



230

230**JOHN SMART (BRITISH, 1742/43-1811)**

Miss Gordon, in lace-bordered pink dress, pink ribbon tied around her neck, gauze cap trimmed with pink ribbon covering her dark hair

signed with initials and dated 'J.S. / 1764.' (lower left)

on ivory

oval, 1 1/4 in. (32 mm.) high, gold frame

£600-800

US\$880-1,200

€670-890

PROVENANCE:

Sotheby's, London, 15 July 1968, lot 124.



231

PROPERTY FROM THE LATE

DR WILLIAM LINDSAY GORDON COLLECTION

231**JOHN SMART (BRITISH, 1742/43-1811)**

A gentleman, in scarlet coat, light green waistcoat, white stock and linen shirt with lace frill, powdered red hair *en queue* in black bagwig

signed with initials and dated 'J.S. / [17]86' (lower left)

on ivory

oval, 1 1/4 in. (32 mm.) high, gilt-metal mount

£3,000-5,000

US\$4,400-7,300

€3,400-5,500

PROVENANCE:

Christie's, Geneva, 16 May 1984, lot 441 (in different frame).

Christie's, London, 23 May 1989, lot 37.



232

232**JOHN SMART (BRITISH, 1742/43-1811)**

A preparatory sketch of Mrs Murray as a young lady, in powder blue satin *robe à l'anglaise* with fine lace trim, her light brown hair upswept and tightly curled

on card

oval, 1 1/8 in. (50 mm.) high, modern rectangular giltwood frame with white, gold-bevelled matting, in burgundy leather case stamped 'Asprey & Company Ltd. London' (2)

£1,000-1,500

US\$1,500-2,200

€1,200-1,700

PROVENANCE:

Lilian Mary Dyer, *née* Bose (1871-1955), a great-granddaughter of the artist; Christie's, London, 26 November 1937, lot 26 (part lot, 20 gns. to Hand).

Sotheby's, London, 17 July 1972, lot 45.

Christie's, London, 25 November 1987, lot 348.

LITERATURE:

D. Foksett, *John Smart, the Man and His Miniatures*, London, 1964, p. 71.

VARIOUS PROPERTIES

233**JOHN SMART (BRITISH 1742/43-1811)**

Elizabeth Morris, in cornflower-blue satin gown with blonde lace tippet, blue ruched ribbon at neck, ruffled lace and blue ribbon cap crowning her upswept hair

signed with initials and dated 'J.S. / 1765.' (lower right) on ivory

oval, 1 $\frac{1}{8}$ in. (33 mm.) high, gilt-metal frame and green velvet-lined fitted shagreen case with paper label inscribed 'Elizth. / Morris / sister to M^r / Wilmot' (2)

£2,500-3,500

US\$3,700-5,100
€2,800-3,900

233

234**JOHN SMART (BRITISH, 1742/43-1811)**

Two miniatures: Mrs Valentine Morris, in mourning dress, black lace-trimmed coat with ermine tippet, white widow's cap, black veil; *together with* Edward Bouverie, in aubergine coat, gold-embroidered white waistcoat, white lace cravat, powdered wig gathered with grey fabric (English School, circa 1765)

she, signed with initials and dated 'J.S. / 1762' (lower left) on ivory

ovals: she, 1 $\frac{1}{4}$ in. (32 mm.) high, gilt-metal frame and green velvet-lined fitted shagreen case with paper label inscribed 'M^r Morris / mother of M^r Wilmot / and Gov^r Morris; he, 1 $\frac{1}{8}$ in. (47 mm.) high, glazed green velvet-lined shagreen case with paper label inscribed 'Hon^{ble} E^d Bouverie / married / Arabella Ople' (3)

£2,000-3,000

US\$3,000-4,400
€2,300-3,300

234



234

Mrs Morris was the wife of Valentine Morris (1727-1789) of Purcefield Park, Chepstow, Governor of St. Vincent. Allan Ramsay's portrait of Mrs Morris, after which the present portrait is taken, was sold Christie's, London, 6 April 1951, lot 139. A miniature of Colonel Valentine Morris by Smart, signed with initials and dated 'J.S. / 1765', was sold Sotheby's, London, 31 July 1952, lot 109. Descendants of the Bouverie and Morris families married into the Sullivan Family in the first quarter of the 19th century.



THE PROPERTY OF A DECEASED'S ESTATE

235
A STAFFORDSHIRE CREAMWARE WHIELDON-TYPE
TEAPOT AND COVER
 CIRCA 1760

Modelled as a knarled tree-trunk, with crabstock handle and shell finial, sprigged with fruiting vine and moulded with moss, enriched in mottled brown and green glazes (chipping to spout, slight chipping to flange of teapot and underside of cover, extending starcrack to lower body)
 5½ in. (14 cm.) high

£1,000–1,500

US\$1,500–2,200
 €1,200–1,700

PROVENANCE:

Collection of Mrs. Brooke, Childerley Hall, Cambridge, sale Sotheby's, 13 June 1929, illustrated in the catalogue, pl. 3, no. 216. The Murray T. Ragg Collection, sale Sotheby's, 23 March 1954, lot 62.

The Staffordshire potter Enoch Wood (1759–1840) who after his apprenticeship at Wedgwood, established Enoch Wood and Company, was one of first collectors of early English pottery. In 1835 he gave 182 pieces from his collection to the King of Saxony in Dresden. These pieces were listed by the first Director of the Staatliche Porzellansammlung, Dr. Gustav Klemm, in the 1835 accession book for the collection. No. 163 on the list is a teapot of the same form, described as a 'Teapot stump of Tree' and is illustrated by Ross. E. Taggart, *The Burnap Collection of English Pottery* (Kansas, 1967), p. 135, No. 163.

For a similarly modelled teapot applied with a portrait medallion of the King of Prussia, see the example in the Collection of the Rev. C. J. Sharp, sold by Sotheby's on 1 March 1955, lot 37.

236
A STAFFORDSHIRE WHITE SALTGLAZE STONEWARE
FIGURE OF A LOHAN
 CIRCA 1750

After a *blanc-de-chine* original, modelled seated with right knee raised, his opposite arm raised in the air, on a shaped foliate base (slight chipping to base)
 4½ in. (11.4 cm.) high

£800–1,200

US\$1,200–1,800
 €890–1,300

See the similar pair of figures from the Price Glover Collection, sold in these Rooms on 14 June 1988, lot 78. See also the pair illustrated by Arnold R. Mountford, *The Illustrated Guide to Staffordshire Salt-Glazed Stoneware* (London, 1971), no. 238, and the single figure, in Ross E. Taggart, *The Burnap Collection of English Pottery* (Kansas, 1967), cat. no. 339.

VARIOUS PROPERTIES

237
A CHELSEA (RAISED ANCHOR) WHITE PRUNUS-MOULDED
COFFEE-CUP AND A TREMBLEUSE SAUCER
 CIRCA 1750–55, RAISED ANCHOR MARK TO THE SAUCER

Moulded with branches of stylised flowering prunus, the cup with a Chinese-inspired scroll handle (hairline crack through upper handle terminal)

(2)

£1,200–1,800

US\$1,800–2,600
 €1,400–2,000

**238****A CHELSEA PORCELAIN PART TEA-SERVICE**

CIRCA 1750-52, RAISED ANCHOR MARK TO TWO TEABOWLS

Painted with vignettes of travellers in wooded river landscapes, among scattered sprigs, comprising: a teapot and cover (minute chip to tip of spout); a cream-ewer (hairline crack across one lobe of rim); six teabowls and seven saucers (one teabowl with minute chipping to rim, one saucer with rim chip, one with hairline crack, two with slight wear to enamels) (8)

£25,000-30,000

US\$37,000-44,000

€28,000-33,000

Each teabowl and each saucer of the present service share a common print source and are inspired by Meissen porcelain. The decorator has varied each scene slightly but the overall similarities of each element proves that this service is a rare, almost intact survivor from the period. See F. Severne Mackenna, *Chelsea Porcelain, The Triangle and Raised Anchor Wares* (London, 1948), pl. 49, no. 98.

239

A PAIR OF GEORGE II SILVER SAUCEBOATS

MARK OF DAVID WILLAUME, LONDON, 1742

Each fluted boat-shape and on spreading foot, with leaf-capped scroll handle, later engraved with a crest, *each marked underneath*
 8¼ in. (21 cm.) wide

34 oz. (1,060 gr.)

The crest is that of Hutton.

(2)

£7,000–10,000

US\$11,000–15,000

€7,800–11,000

PROVENANCE:

with S. J. Shrubsole.

A New England Collection; Christie's New York, 16 April 1999, lot 198.

This crest was granted to Dr. John Hutton in 1692. Although born into poverty he acquired a fine education through the patronage of the Episcopalian Minister at Caerlaverock for whom he had worked as a shepherd boy. After graduating from Padua University he happened to be nearby, and came to the assistance of, Mary Stuart, later Queen Mary, when she fell from her horse. This led to King William appointing him as his first physician. He was later also physician-general to the army. He became a Fellow of the Royal College of Physicians in 1697 and was M.P. for Dumfries from 1710 to 1712. Hutton died at Somerset House at the home of his cousin Thomas Hutton, who was Keeper of Somerset House. It is probable that the sauceboats belonged to a descendant of Thomas Hutton.



THE PROPERTY OF A DISTINGUISHED CONTINENTAL FAMILY

240

**A CHELSEA PORCELAIN GILT-METAL MOUNTED
STRIKING MUSICAL TABLE CLOCK**

CIRCA 1756-58

The scroll-moulded case painted with birds around the replacement card dial signed *Rimbault/London*, with contemporary pierced blued steel hands, above a moulded cartouche painted with sheep grazing by a river, with elaborate pierced sides and scroll feet, the domed top with vignettes of exotic birds, flowers and fruit, surmounted by allegorical figures of Time discovering Truth, the reverse with a gilt-metal frame with a hinged glazed door, the triple chain fuses movement with six ringed pillars, verge escapement and foliate engraved back plate, rack strike on rear-mounted bells, playing a selection of seven tunes on 10 bells via 21 hammers and 11 cm. long pinned cylinder, the tune selection cam signed *Stpn: Rimbault London* (minor damages and losses to finial, corner finials lacking, minor stress cracks to body, light rubbing to gilding)

20 3/4 in. (52.8 cm.) high

£20,000-30,000

US\$30,000-44,000

€23,000-33,000



PROVENANCE:

Professor Cossio, Madrid

Madame Cossio de Jimenez

Thence by descent to the present owners

LITERATURE:

Dr. Bellamy Gardner, 'Chelsea Porcelain Clocks', *The Connoisseur*, Christmas, No. 1935, p. 314, figs. 5 and 6.

This clock came into the possession of the family of the current owners after being seen by Professor Cossio's father whilst travelling in the northern province of Soria, in Spain in around 1855. He discovered it in the house of a priest, who had removed the group surmounting the clock and the four corner elements on account of their partial nudity. The clock was purchased on the condition that the group should be included, however the four figures from the corners were never recovered. Family legend of how the clock came to be in Spain tells of a possible ducal gift from the House of Alba (the Dukes of Alba had direct ties to the Dukes of Berwick) to Carlos III in around 1768. There it was said to have remained in the royal collection until the turbulent times of the Peninsular War when, possibly in order to protect the clock from French troops, it was given to a priest. If this story is to be believed, the clock came into the Spanish Royal collection at about the time that Carlos III founded his porcelain manufactory at Buen Retiro. This supposed provenance is tempting when one compares the present example to clocks of similar form made at Buen Retiro, see Carmen Manueco Santurtún *et al.*, *Manufactura Del Buen Retiro 1760-1808*

Exhibition Catalogue (Madrid, 1999), pp. 278-279, no. 85 and the example sold by Sotheby's on 21 May 1957, lot 39.

The same model appears in the Earl of Cromer Collection, illustrated by Reginald Blunt (ed.), *The Cheyne Book of Chelsea China and Pottery*, (London, 1925), pl. 12, cat. No. 103, p. 40 and there are a further three published related clocks in both public and private collections. John Stephen Rimbault is recorded in Great St Andrews Street, London (1744-1785) and appears to have specialised in musical and automaton clocks. The movement of the present clock is unusually small for a musical clock and was specially designed or adapted to fit the Chelsea porcelain case. The layout of the music train is also unusual, being inverted and having the pinwheel, hammer work and nest of bells positioned across the back plate instead of above the plates, as is more usual. This was clearly necessary as there is insufficient space in the top of the case.

Visit www.christies.com for additional information on this lot

**241****A GEORGE III SILVER TRAY**

MARK OF ELIZABETH JONES, LONDON, 1792

Oval with reeded rim and handles, engraved with foliage and flowers on textured ground and later engraved with a coat-of-arms, *marked on the back*

22¼ in. (58 cm.) wide

66 oz. (2,062 gr.)

The arms are those of Worthington as granted in 1864 to Gibbon Bayley of Sharston Hall, Northenden, Cheshire, (b.1836). He assumed the name of Worthington in 1863 under the terms of his cousin Thomas Worthington of Sharston and married Marianne, daughter of the late Henry Brocklehurst of Phodenbank Macclesfield, co. Cheshire, in 1868.

£2,000-3,000

US\$3,000-4,400

€2,300-3,300

PROVENANCE:

Anonymous sale; Sotheby's New York, 18 February 1999, lot 156.

Anonymous sale; Christie's South Kensington, 16 June 2004, lot 620.

THE PROPERTY OF A NOBLEMAN**242****A SET OF THREE GEORGE II SILVER CONDIMENT VASES**

MARK OF JOHN PARKER AND EDWARD WAKELIN, LONDON, 1771

Each ovoid, chased with ribbon-tied swags and with mask and loop handles, engraved with a crest, *each marked on the foot, two further marked inside cover*, contained in a later mahogany finish box

8½ in. (21.5 cm.) high

41 oz. (1,287 gr.)

The crest is that of Drummond as borne by the Earls of Perth. (3)

£2,000-3,000

US\$3,000-4,400

€2,300-3,300

**VARIOUS PROPERTIES****243****A GEORGE III SILVER BASKET**

MARK OF EMICK ROMER, LONDON, 1768

Shaped oval, the sides applied with flowers and foliage below beaded and foliage scroll border, with overhead handle, engraved with two crests, *marked on foot and handle*

15¼ in. (39 cm.) wide

36 oz. (1,125 gr.)

£1,500-2,500

US\$2,200-3,700

€1,700-2,800





244

A GEORGE III SILVER SOUP-TUREEN, COVER AND STAND

MARK OF RICHARD COOKE, LONDON, 1811

Oval and on leaf-capped feet, with gadrooned rim and two scroll handles, the cover with loop handles, the oval stand with gadrooned rim and leaf and scroll handles, engraved with an inscription, *marked under stand, near rim of tureen and on cover bezel*

the stand 20 $\frac{3}{4}$ in. (53 cm.) wide

221 oz. (6,873 gr.)

The inscription reads '*Presented to James Watt L.L.D. by the Company of Proprietors of the Glasgow Waterworks*'

£25,000-35,000

US\$37,000-51,000

€28,000-39,000

PROVENANCE:

Presented to James Watt by the Proprietors of the Glasgow Waterworks in 1811.

The late Lord Gibson-Watt and members of the Gibson-Watt family; Sotheby's London, 20 March 2003, lot 275.

James Watt (1736-1819) engineer and scientist, was born in 1736 in Greenock, Renfrewshire. In 1769 he patented the improved steam engine which made possible the widespread use of steam power in manufacturing. Watt devised the original calculation to define 'horsepower' and the unit of electrical power was named after him.

In 1811 Watt was consulted by the Glasgow Water Company to advise on a means of conveying water from a peninsula across the Clyde to the company's engines at Dalmarnock, a task that was thought impossible because of the uneven and shifting river bed the pipes had to cross. Watt suggested a plan to use an articulated tube of iron, based on the tail of the lobster. The drawings that he presented were used to make and lay the piping. The project was a success and, as Watts refused payment for his assistance, the company instead presented him with the present soup tureen, then valued at 100 guineas.



*245

THREE GEORGE II AND GEORGE III SILVER MEAT-DISHES

MARK OF THOMAS GILPIN, 1755; GEORGE METHUEN, 1758 AND JOHN PARKER AND EDWARD WAKELIN, 1773, ALL LONDON

Each shaped oval with gadrooned rim, one engraved with the Royal arms, the others with differing coats-of-arms, *each marked on the reverse and engraved with number and scratchweight* 15¼ in. (39 cm.) wide and smaller 77 oz. (2,383 gr.)

The arms are for Sir Charles Des Voeux, 2nd Bt. (1779-1858) and his first wife Christina on one; and for Sir John Major, 1st Bt. of Worlingworth Hall, Suffolk (1698-1781) and his wife Elizabeth (d.1780) on the other.

(3)

£3,000-5,000

US\$4,400-7,300
€3,400-5,500

247

A PAIR OF GEORGE III SILVER CONDIMENT VASES

LONDON, 1760, MAKER'S MARK JS POSSIBLY FOR JOHN SWIFT

Pear shaped, with scroll handles, chased with foliage swags, the covers with flower finials, later engraved with crest, *marked on bases and covers*

6¼ in. (17 cm.) high

24 oz. (748 gr.)

(2)

£1,500-2,500

US\$2,200-3,700

€1,700-2,800



*246

A PAIR OF GEORGE III SILVER TAPERSTICKS

MARK OF FULLER WHITE, LONDON, 1761

Each with hexagonal base and knopped stem, with detachable nozzles, *each marked underneath*

5¾ in. (14.5 cm.) high

14 oz. (425 gr.)

(2)

£1,500-2,500

US\$2,200-3,700

€1,700-2,800



*248

TWO GEORGE I SILVER TAPERSTICKS AND A GEORGE III SILVER TAPERSTICK

MARK OF JOSEPH BIRD, 1714; JOHN BACHE, 1726 AND EBENEZER COKER, 1772, ALL LONDON

One with octagonal base, another with hexagonal base and the other with square base, each with knopped stem, *each marked underneath*

4¾ in. (12 cm.) high and smaller

10 oz. (324 gr.)

(3)

£2,500-3,500

US\$3,700-5,100

€2,800-3,900

249

A GEORGE II IRISH SILVER CUP

DUBLIN, 1728, MAKER'S MARK INDISTINCT

Inverted bell-shape on spreading foot, with scroll handles, engraved on each side with a coat-of-arms, the base further engraved with inscription, *marked near rim*

9½ in. (24 cm.) high

43 oz. (1,342 gr.)

The first arms are those of Cuthbert, the later arms are those of Beamish quartering others.

The inscription reads '*bequeathed to his beloved Sister A. J. M Beamish by W^m Cuthbert of Bloomfield*' which relates to William Cuthbert (d. circa 1824) of Bloomfield, co. Cork. He married Rose Beamish (d.1834) in 1774. The cup was presumably bequeathed to his brother-in-law's wife Anne Jane Margaret (d.1852), daughter of Robert Delacour of Mallow, who had married William Beamish (1760-1828) in 1789.

£3,000-5,000

US\$4,400-7,300

€3,400-5,500



*250

A GEORGE II IRISH SILVER SALVER

MARK OF JOHN HAMILTON, DUBLIN, 1737

Shaped circular on three scroll feet, engraved with a coat-of-arms, *marked on the reverse, further engraved with a scratchweight '50"14'*

14½ in. (37 cm.) diam.

48 oz. (1,480 gr.)

The arms are almost certainly those of Coghill. The omission of the engraved lines indicating the tinctures (colours) used in the arms makes a definite identification difficult however the arms are almost identical to those used by Sir John Coghill (d.1699), Master in Chancery in Ireland, the only variation being in the second and third quarters with a plain rather than an indented chief.

£6,000-8,000

US\$8,800-12,000

€6,700-8,900

251

A GEORGE II IRISH SILVER CUP AND A GEORGE II SILVER CUP

THE FIRST WITH THE MARK OF MICHAEL CORMICK, DUBLIN, 1746, THE SECOND WITH THE MARK OF JOHN EDWARDS, LONDON, 1742

Each inverted bell-shape and with two leaf-capped handles, the second example engraved with a crest, *the first marked near rim, the second marked underneath*

6¼ in. (15.8 cm.) high and smaller

46 oz. (1,421 gr.)

(2)

£1,500-2,500

US\$2,200-3,700

€1,700-2,800





252

252**JOSEPH OR ABRAHAM DANIEL, CIRCA 1790**

A young gentleman, in mauve-taupe coat with button collar, white stand-collar waistcoat and frilled linen cravat, powdered natural hair

on ivory

oval, 1½ in. (41 mm.) high, gilt-metal mount

£500-700

US\$740-1,000

€560-780

PROPERTY FROM THE LATE DR WILLIAM LINDSAY GORDON COLLECTION

253**JAMES SCOULER (BRITISH, 1740-1812)**

A gentleman, in russet coat, matching waistcoat with fur trim, white fine French lace cravat, powdered bag wig *en queue*

on ivory

oval, 1½ in. (40 mm.) high, silver-gilt frame

£800-1,200

US\$1,200-1,800

€890-1,300

PROVENANCE:

Christie's, London, 9 November 1994, lot 76.



253

THE PROPERTY OF A GENTLEMAN

254**ATTRIBUTED TO JOHN BOGLE (SCOTTISH, 1746-1803)**

Susanna Montgomerie *née* Kennedy, Countess of Eglinton (1689/90-1780), in white mourning dress, white gauze veil, white bonnet knotted at the chin with heart embroidered on the ribbon

on ivory

oval, 1½ in. (35 mm.) high, gold frame, the reverse engraved

'This Picture of / The Right Hon^{ble}.. / Susanna Countess of / Eglinton was drawn / in the 81 year of her age / Anno. 1769'

£1,000-1,500

US\$1,500-2,200

€1,200-1,700

Susanna Montgomerie, Countess of Eglinton was a celebrated 18th Century literary patron and society hostess. She was the daughter of Sir Archibald Kennedy (c. 1656-1710) of Culzean in Ayrshire, and his wife, Elizabeth, daughter of David Leslie, 1st Lord Newark. Susanna married Alexander Montgomerie, 9th Earl of Eglinton (c. 1660-1729), in June 1708. Samuel Johnson commented that she 'for many years gave the laws of elegance to Scotland'. On 24 October 1769, the Countess's son, Alexander, was shot by a poacher on his land near Ardrossan. It is possible that the present miniature of the Countess in mourning dress was commissioned to commemorate the death of Susanna's son, an event from which she never truly recovered (R. K. Marshall, 'Montgomerie, Susanna, Countess of Eglinton [1689/90-1780]', *Oxford Dictionary of National Biography*, Oxford, 2004, online version, accessed 2009).



254

PROPERTY FROM THE LATE DR WILLIAM LINDSAY GORDON COLLECTION

255

JOHN BARRY (ENGLISH, FL. 1784-1827)

A gentleman, in blue coat with crimson collar, yellow stand-collar waistcoat, white linen ruffled shirt and cravat, powdered hair

on ivory

oval, 2½ in. (64 mm.) high, gilt-metal frame with blue glass reverse centred with plaited vari-coloured hair

£800-1,200

US\$1,200-1,800

€890-1,300

PROVENANCE:

Christie's, London,
12 July 1988, lot 94.



255



256

256

GEORGE CHINNERY (BRITISH, 1774-1852)

Anne Thompson, *née* Bryan, in *décolleté* white muslin dress with pleated muslin chemise and shoulder-fastening button, her curling chestnut hair worn *à l'antique*

on ivory

oval, 3 in. (76 mm.) high, gilt-metal frame with opalescent glass reverse centred with plaited hairwork under glazing surrounded with gold filigree swags, in fitted red morocco case (2)

£1,000-1,500

US\$1,500-2,200

€1,200-1,700

PROVENANCE:

Christie's, London, 27 June 1978, lot 39 (as School of Chinnery).

257

ATTRIBUTED TO FRANÇOIS FERRIERE (SWISS, 1752-1837)

William Pitt, The Younger (1759-1806), in navy double-breasted coat with gold buttons, yellow waistcoat with stand-collar, white knotted cravat, powdered hair

inscribed on backing card 'N°. 8 / 15. 15. - / R°. Hon: W^m.. Pitt.'

on ivory

oval, 2½ in. (72 mm.) high, gilt-metal frame

£1,500-2,000

US\$2,200-2,900

€1,700-2,200

PROVENANCE:

Christie's, London, 17 March 1987, lot 81 (as William Pitt, 1st Earl of Chatham by William Grimaldi).

François Ferrière worked in Britain between 1793 and 1804. He exhibited at the Royal Academy and his patrons included members of the aristocracy and, in particular, the 3rd Duke of Buccleuch. He also painted numerous French emigrées.



257



258

VARIOUS PROPERTIES

258**SAMUEL ANDREWS (IRISH, 1767-1807)**

An officer of the Grenadier Company of the 2nd Battalion, Bombay European Regiment, in scarlet coat faced with yellow and silver lace distinctively placed in threes, his belt plate engraved with the crest of the Honourable East India Company above his battalion number in Roman numerals, frilled cravat and white stock

on ivory

oval, 2 $\frac{1}{8}$ in. (72 mm.) high, gilt-metal frame, the reverse set with gold initials 'GMP' on oval panel of woven hair, translucent blue glass surround

£1,200-1,800

US\$1,800-2,600

€1,400-2,000



259

259**ANGLO-INDIAN SCHOOL, CIRCA 1800**

A young officer, in scarlet coat with gold facings, silver epaulettes, black hat with black and white plumes; sky background

on ivory

oval, 3 $\frac{1}{8}$ in. (86 mm.) high, gilt-metal mount

£1,000-1,500

US\$1,500-2,200

€1,200-1,700

260**ANGLO-INDIAN SCHOOL, CIRCA 1815**

A young officer of the Royal Horse Artillery, in blue coat with gold facings, blue bordered red collar, red sash around waist, frilled cravat and black stock; sky background

on ivory

oval, 3 $\frac{1}{8}$ in. (98 mm.) high, gilt-metal mount

£1,000-1,500

US\$1,500-2,200

€1,200-1,700

An almost identical miniature, signed in Nastaliq, 'Shaykh Nur Muhammed', from the Edward Grosvenor Paine Collection was sold Christie's, London, 15 November 1996, lot 74.



260

261**FREDERICK BUCK (BRITISH, 1771-1840)**

Two miniatures: a soldier of the 113th Regiment of Foot, in red coat with dark blue facing, trimmed with gold piping and gold epaulette, black stock and white frilled cravat, white shoulder belt with gilt belt plate centred with '113', powdered hair; sky background; *together with* Charlotte Goring Atkins, or her sister Henrietta, in white muslin dress with pleated bodice, puffed sleeves, Valenciennes lace bordering the square neckline, blue satin sash, gold pendant earring, her centre-parted brown hair upswept into a plaited topknot with side ringlets; sky background

on ivory

ovals; he, 2½ in. (67 mm.) high, silver-gilt frame with glazed hairwork reverse; she, 2½ in. (73 mm.) high, gilt-metal mount within rectangular ebonised wood frame, surmounted with gilt-metal grapes (2)

£800-1,200

US\$1,200-1,800
€890-1,300

PROVENANCE:

she: Christie's, London, 13 July 1983, lot 580.

The 113th Regiment of Foot raised originally in 1761 and disbanded in 1763. This soldier would therefore have been a member of the second rising of the 113th Regiment of Foot in 1794.



261 (part)

262**ANGLO-INDIAN SCHOOL, CIRCA 1810**

Two officers: one in scarlet coat with gold-embroidered blue collar and cuffs, gold epaulette, black stock, holding a pipe in his right hand, a pendant around his neck; *together with* an officer of the 33rd Foot, in scarlet coat faced with scarlet and silver lace in pairs, silver epaulette, white shoulder-belt with oval plate with regimental number within crowned circlet (English School, circa 1790)

ivory

ovals, ¾ in. (82 mm.) high, gilt-metal mount, and 2½ in. (63 mm.) high, gilt-metal frame with chased foliate surround, the reverse set with an elaborate lock of hair, wire and seed-pearls on opalescent glass, respectively (2)

£1,000-1,500

US\$1,500-2,200
€1,200-1,700



262



THE PROPERTY OF A GENTLEMAN

263

JOHN SMART (BRITISH, 1742/43-1811)

Lieutenant General Daniel Burr (1749-1828), when Colonel of the 10th Madras Native Infantry, in red uniform with red facings and gold square-ended lace in pairs, gold epaulette bearing two star rank-badges and the Honourable East India Company's coat-of-arms, white waistcoat, white frilled shirt, starched linen cravat, hair worn *à l'antique*

signed with initials and dated 'J.S. / 1803' (lower right) on ivory

oval, 3¼ in. (86 mm.) high, gold frame, the reverse with glazed hairwork and opalescent glass reserve centred with the initials 'DB', enclosed in shagreen case lined with green silk (for an example of the case see lot 268)

(2)

£20,000-30,000

US\$30,000-44,000

€23,000-33,000

EXHIBITED:

London, Royal Academy, *The Exhibition of the Royal Academy*, 1811, the Forty-Third, no. 637.

LITERATURE:

D. Foskett, *John Smart, the Man and his Miniatures*, London, 1964, p. 63.

Daniel Burr first joined the Honourable East India Company in 1767 as a cadet in Madras. As a Captain, Burr was appointed to various commands in Genjam, Vellore and Guntoor Circar. He was presented the honour of His Majesty's commission and advanced to the rank of Lieutenant Colonel on 1 March 1794. Burr was promoted to rank of full Colonel in 1797 and given command of the 10th Madras Native Infantry. In another known miniature of the sitter by Smart in the Cleveland Museum of Art, Cleveland, Oh., Burr is depicted in the uniform of the 10th Madras Native Infantry (see, *Portrait Miniatures, The Edward B. Greene Collection, The Cleveland Museum of Art*, Cleveland, 1951, p. 30, no. 37, illustrated pl. IX). The signature and date of 'J S / 1799' suggest that Burr sat to Smart while on furlough in England between 30 July 1798 and 2 April 1799. In 1801, the facings of the 10th Madras Native Infantry's uniform were changed to red and the device of rank-badges on soldiers' epaulettes was introduced. The present miniature of Daniel Burr depicts the Colonel in 1803, wearing his updated red-faced uniform, with a Colonel's two stars and the East India's coat-of-arms on his shoulder. Burr's military career continued to be a successful one and he was made Major General on 1 January 1805. He advanced to the rank of Lieutenant General on 22 April 1815. A sketch by R. Greaves, after John Smart, depicts Burr in his Lieutenant General's uniform, as does a three-quarters length portrait by Sir Martin Archer Shee, which was exhibited at the Royal Academy in 1825.

We would like to thank John Robson, Hamilton, New Zealand, for his help in ruling out the possibility that the present miniature could be of Daniel's brother, John Davall Burr, who sailed with Captain Cook. We are indebted to Philip Haythornthwaite, Lancashire, for his explanation of changes in The Honourable East India's uniform between 1799 and 1803.

For a pair of plumbagos by R. Haskins depicting Daniel Burr's parents, Daniel and Elizabeth, *née* Davall, see lot 226. For a miniature by John Smart of his first wife, Lucy, *née* Parry, see lot 268.





264

VARIOUS PROPERTIES

264

J. PARENT (FRENCH, FL. 1814-1833)

Arthur Wellesley, 1st Duke of Wellington (1769-1852), in red uniform with gold-embroidered navy collar, gold epaulette, white shirt and stock, wearing the badge of the Order of the Golden Fleece, the blue *moiré* sash and breast-star of the Order of the Garter, the cross of a Knight Commander of the Order of Bath, and the metal of the Military Gold Cross

signed and dated 'J. Parent 1816' (lower right)

on ivory

oval, 2¼ in. (56 mm.) high, gilt-metal mount

£4,000-6,000

US\$5,900-8,800

€4,500-6,700

LITERATURE:

N. Lemoine-Bouchard, *Les Peintres en miniature actifs en France 1650-1850*, Paris, 2008, illustrated in colour, p. 408.

The present miniature was painted during the occupation of France by allied forces following the Battle of Waterloo, when Wellington was commander-in-chief of the occupying forces. Parent also painted Napoleon before his fall from power, as well as other generals of the Empire. A rectangular portrait miniature by the artist of the Duke of Wellington, signed with his initials, is in the Victoria and Albert Museum, see B. Long, *Catalogue of the Jones Collection*, London, 1923, p. 90, no. 622, illustrated pl. 59.

*265

ANDREW PLIMER (BRITISH, 1763-1837)

Henry George Herbert, 2nd Earl of Carnarvon (1772-1833), Lord Porchester, in brown double-breasted coat, white frilled shirt and cravat, powdered hair

on ivory

oval, 3 in. (76 mm.) high, gilt-metal frame, glazed woven hairwork reverse

£4,000-6,000

US\$5,900-8,800

€4,500-6,700

PROVENANCE:

Edward Joseph Collection, no. 72.

John Pierpont Morgan (1837-1913) Collection, New York; Christie's, London, 26 June 1935, lot 419, the sitter erroneously identified as the 1st Earl of Carnarvon (36 gns. to Walker).

Helen M. de Kay; Parke-Bernet Galleries, New York, 9 December 1966, lot 272.

EXHIBITED:

London, Burlington Fine Arts Club, *Exhibition of Portrait Miniatures*, 1889, Case XL, no. 72 (as Henry, Lord Porchester, 2nd Earl of Carnarvon, lent by Edward Joseph).

LITERATURE:

G. C. Williamson, *Andrew & Nathaniel Plimer. Miniature Painters, Their Lives and Their Works*, London, 1903, p. 42.

G. C. Williamson, *Catalogue of the Collection of Miniatures, the Property of J. Pierpont Morgan*, London, 1906, II, p. 96, no. 360.

Henry George Herbert was the son of Henry Herbert, 1st Earl of Carnarvon (d. 1811) and his wife, Lady Elizabeth Alicia Maria Wyndham (d. 1826). He served as the Member of Parliament for Cricklade from 1794 until he succeeded to his father's titles in 1811. He married Elizabeth Kitty Acland, daughter of Colonel John Dyke Acland, in 1796.



265



266

266*GEORGE CHINNERY (BRITISH, 1774-1852)**

A mother and child: the lady in light blue dress with white sash, gem-set brooches fastened at corsage and sleeve, white gauze chemise with lace ruffled collar, lace veil, seated with her child, in white chemise, on a red velvet arm chair with a swath of blue velvet fabric draped over the edge; brown curtain and window opening to a landscape background

indistinctly signed 'G Ch[?] J' (mid-right)

on ivory

oval, 5 in. (127 mm.) high, rectangular ormolu frame with reeded border interspersed with *rocaille* and flower heads

£6,000-8,000

US\$8,800-12,000

€6,700-8,900

267**SAMUEL SHELLEY (BRITISH, 1750/56-1808)**

Two miniatures: a gentleman, in blue coat with gold buttons, ochre waistcoat, white knotted cravat, powdered hair *en queue*; together with a boy, in double-breasted blue coat with gold buttons, checked stand-collar waistcoat worn over red waistcoat with high collar, white knotted cravat, fair curling hair (Pierre-Noël Violet, circa 1800) (unillustrated)

the former signed on the backing paper 'S: Shelley / Henrietta S. / Cov. Garden', the latter signed 'P. Violet' (mid-left)

on ivory

ovals, 2½ in. (64 mm.) and 2¼ in. (70 mm.) high, respectively, gilt-metal frames, the former with glazed reverse, the latter with later brooch attachment, the reverse with plaited hairwork (2)

£600-800

US\$880-1,200

€670-890

PROVENANCE:

Shelley: Christie's, London, 25 November 1980, lot 50.

Phillips, London, 21 October 1981, lot 180.

Violet: Christie's, London, 13 December 1977, lot 72.

135





(case)



THE PROPERTY OF A GENTLEMAN

268**JOHN SMART (BRITISH, 1742/43-1811)**

Lucy Burr, *née* Parry (1773-1805), first wife of Lieutenant General Daniel Burr, in white muslin dress with lace inset-sleeves, pink sapphire brooch at corsage, pearl necklace centred with a gem, strands of pearls interwoven in her plaited, curling hair dressed in a chignon *à l'antique*

signed with initials and dated 'J.S. / 1804' (lower right) on ivory

oval, 3 3/8 in. (86 mm.) high, gold frame, the reverse with glazed hairwork and opalescent glass reserve centred with the initials 'LMA', enclosed in shagreen case lined with green silk (2)

£15,000-20,000

US\$22,000-29,000

€17,000-22,000

EXHIBITED:

London, Royal Academy, *The Exhibition of the Royal Academy*, 1811, the Forty-Third, no. 636.

John Smart presumably painted the present portrait of Lucy Burr following her marriage to Lieutenant General Daniel Burr on 26 April 1804. Lucy Burr was the second daughter of Thomas Parry, Esq. of Banstead, who was one of the Directors of the Honourable East India Company. Lucy passed away in 1805, the year after her marriage, leaving one daughter, Lucy Mary Anne. A sketch of Lucy Mary Anne Burr (1804-1884), later Mrs James Phillipps, on her fifth birthday, by Smart was sold Sotheby's, London, 4 July 1983, lot 205. For a miniature by John Smart of Lucy Parry's husband, Lieutenant General Daniel Burr, see lot 263.

PROPERTY FROM THE LATE DR WILLIAM LINDSAY GORDON COLLECTION

269

JEREMIAH MEYER (BRITISH, 1735-1789)

William Woodville (1733-1815) of Edge Hill, Co. Lancaster, in umber brown jacket, light green waistcoat, white frilled-linen shirt and cravat, powdered wig *en queue*

on ivory

oval, 1 $\frac{1}{2}$ in. (40 mm.) high, gilt-metal frame with pearl surround, the reverse engraved 'William Woodville / of Edge Hill Co Lancaster / Esq'.. / Born 1733 / Died 1815'

£2,000-3,000

US\$3,000-4,400
€2,300-3,300

PROVENANCE:

Christie's, London, 27 November 1985, lot 95.

VARIOUS PROPERTIES

270

RICHARD COSWAY, R.A. (BRITISH, 1742-1821)

Two miniatures: a young lady, in classicising pink satin gown with pearl and gem-set brooch adorning the scalloped sleeve, lace trimmed chemise, upswept brown hair with a ringlet falling on her shoulder; sky background; together with a gentleman, in lavender coat, cream waistcoat, French lace cravat, brown hair dressed *en solitaire* (by Gervase Spencer, circa 1760)

the Spencer signed with initials and indistinctly dated 'G.S. / 176[]' (lower right)

on ivory

ovals; she, 1 $\frac{3}{4}$ in. (50 mm.) high; he, 1 $\frac{1}{2}$ in. (28 mm.) high, gilt-metal mounts (2)

£2,000-3,000

US\$3,000-4,400
€2,300-3,300



271

271

JOHN DOWNMAN, A.R.A. (BRITISH, 1750-1824)

A young gentleman, in dark blue jacket, white waistcoat, white frilled muslin shirt and bowed cravat, powdered curling wig with black silk bag; sky background

on ivory

oval, 2 $\frac{1}{4}$ in. (70 mm.) high, gilt-metal frame

£2,000-3,000

US\$3,000-4,400
€2,300-3,300



269



270 (part)



272

PROPERTY FROM THE LATE DR WILLIAM LINDSAY GORDON COLLECTION

272**JOHN BARRY (BRITISH, FL. 1784-1827)**A gentleman, in taupe-grey coat, white waistcoat with gold scalloped fly fringing, white frilled shirt and knotted cravat, powdered bag wig *en queue*

on ivory

oval, 1 $\frac{1}{2}$ in. (48 mm.) high, gold mount

£800-1,200

US\$1,200-1,800

€890-1,300

PROVENANCE:

Christie's, London, 9 July 1986, lot 117.



273

273**ANDREW PLIMER (BRITISH, 1763-1837)**

A young lady, in white muslin dress with vandycked collar, white headscarf in her powdered curling hair

on ivory

oval, 2 $\frac{1}{2}$ in. (64 mm.) high, gilt-metal frame with glazed reverse

£3,000-5,000

US\$4,400-7,300

€3,400-5,500

PROVENANCE:

Alvin J. Huss (1904-1998) Collection, Evanston, Ill.; Sotheby's, London, 4 December 1985, lot 95.

274**ANDREW PLIMER (BRITISH, 1763-1837)**A young lady, in white muslin day dress with puffed sleeves, her curling chestnut hair worn *à l'antique*; sky background

on ivory

oval, 3 in. (76 mm.) high, gilt-metal frame with split-pearl surround

£3,000-5,000

US\$4,400-7,300

€3,400-5,500

PROVENANCE:

Mrs D. Salt; Christie's, London, 27 February 1968, lot 84. Alvin J. Huss (1904-1998) Collection, Evanston, Ill.; Sotheby's, London, 4 December 1985, lot 113.

LITERATURE:

D. Fosskett, *Collecting Miniatures*, Woodbridge, 1979, illustrated p. 382, pl. 110C.D. Fosskett, *Miniatures: Dictionary and Guide*, Woodbridge, 1987, illustrated p. 382, pl. 110C.

274

275

AN IMPORTANT GEORGE IV SILVER-GILT TRAY

MARK OF PHILIP RUNDELL, LONDON, 1823. ENGRAVING ATTRIBUTED TO WALTER JACKSON

Shaped oblong and on eight paired lion's paw feet, with gadrooned border and two oak-branch, oak-leaf and acorn handles, the centre finely engraved with a coat-of-arms below duke's coronet, within a border of ribbon-tied husk and rosette swags hung from oval paterae and with panels of matting, *marked on reverse*

31½ in. (80 cm.) long

247 oz. (7,682 gr.)

The arms are those of Lucy quartering Percy, for Hugh, 3rd Duke of Northumberland K.G. (1795-1847).

£70,000-100,000

US\$110,000-150,000

€78,000-110,000

PROVENANCE:

Supplied to Hugh, 3rd Duke of Northumberland K.G. (1795-1847) and then by descent to

Hugh, 10th Duke of Northumberland K.G. (1914-1988).

His Grace the Duke of Northumberland K.G., G.C.V.O., T.D., P.C.;

Sotheby's London, 3 May 1984, lot 113.

A Gentleman; Christie's London, 23 November 1999, lot 180.

LITERATURE:

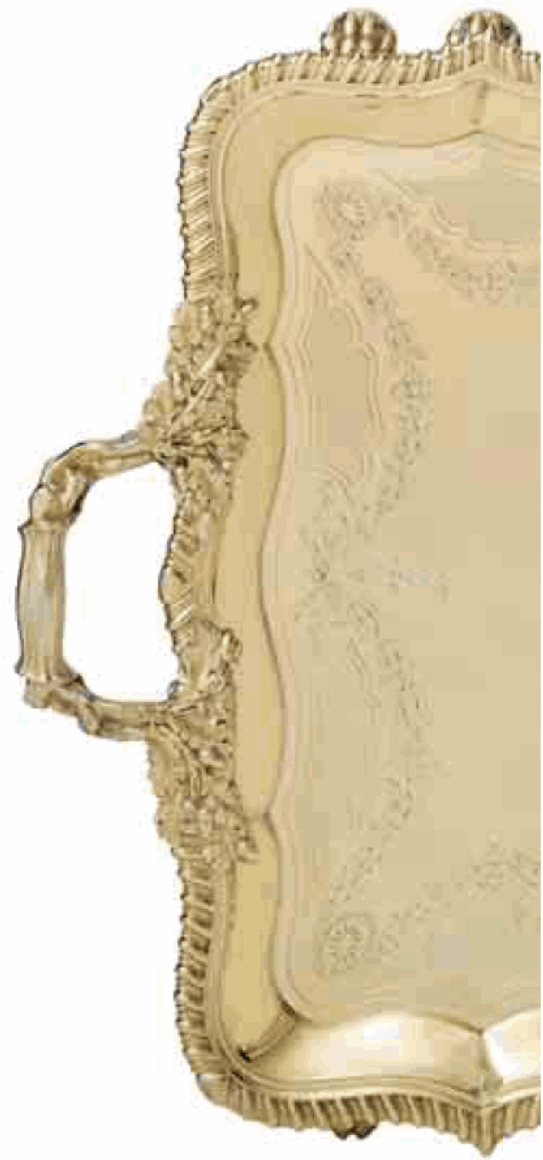
V. Brett, *Sotheby's Directory of Silver 1600-1940*, London, 1986, p. 257, no. 1,162.

Hugh Percy, 3rd Duke of Northumberland (1785-1847), the eldest son of Hugh Percy, 2nd Duke of Northumberland and his second wife Frances Julia Burrell (d.1820) was born 20 April 1785. Educated at Eton College and St John's College, Cambridge where he obtained an M.A. and an L.L.D. in 1809. He began a political career in 1806 when he was returned as member of Parliament for Buckingham, going on to serve the same role for Westminster, the county of Northumberland and Launceston. Though he rarely spoke in Parliament he did move for an amendment to the Slave Trade Abolition act which would have emancipated every black child born after 1 January 1810.

In April 1817 he married Lady Charlotte Florentia (d. 1866), second daughter of Edward Clive, 1st Earl of Powis. The service was held at the Percy's London home Northumberland House.

The marriage seems to have been a success, with the Duke being described by Greville as 'a very good sort of man, with a very narrow understanding, an eternal talker, and a prodigious bore. The Duchess is a more sensible woman, and amiable and good humoured. He is supposed to be ruled in all things by her advice.' (Greville Memoirs, 1.164).

The Duke was known for his love of extravagance, shown by his orders from Rundell, Bridge and Rundell who supplied large quantities of silver and silver-gilt from 1822 to 1831, including the present tray, one of a pair, and another smaller pair. Many of these commissions are recorded in the Percy Letters in the Duke of Northumberland's archives. Rundell's additionally gilded and repaired pieces in the Duke's existing collection, and provided insurance for the transport of the Duke's plate to France when he traveled there in 1825 as Special Ambassador at the coronation of Charles X. Indeed the Duke's probate inventory, prepared after his death in 1847, show that at Northumberland House alone there were twenty-nine chests.





141

276**A SET OF TWELVE GEORGE III SILVER DINNER-PLATES**
MARK OF WILLIAM FRISBEE, LONDON, 1806

Each shaped circular and with shell heightened reeded rim, engraved with a coat-of-arms below an earl's coronet, *each marked on the back, the backs further engraved with a scratchweight* '15"17'; '15"15'; '15"14'; '15"8'; '15"6'; '15"9'; '15"8'; '15"3'; '15"19'; '15"12'; '16"6' and '15"10'

9½ in. (24 cm.) diam.

186 oz. (5,777 gr.)

The arms are those of Hutchinson quartering Hely and Nixon, for Richard, 1st Earl of Donoughmore (1756-1825). The earldom, created in 1800 had a special remainder so that on the death of the 1st Earl the title was inherited by his brother. The Earl was Governor of Tipperary and Lord Treasurer's Remembrancer, Court of Exchequer, Ireland.

(12)

£8,000-12,000

US\$12,000-18,000

€8,900-13,000

PROVENANCE:

Richard, 1st Earl of Donoughmore (1757-1825) and then by descent to

A Nobleman; Christie's London, 24 March 1982, lot 40.

**277****A PAIR OF GEORGE III SILVER CANDLESTICKS**

CHESTER, 1769, ATTRIBUTED TO MATTHEW BOULTON AND JOHN FOTHERGILL

Each with a circular base and a square stem, capped with lion's masks and with Greek-key sockets, with detachable nozzles, *marked on foot and on nozzle*

13 in. (33 cm.) high

(2)

£10,000-15,000

US\$15,000-22,000

€12,000-17,000

While for some time there has been confusion about the exact origins of the so called 'Lyon-faced' candlesticks it now seems agreed that the design was produced in France around 1760 and used there to greatest effect by Pierre Gouthire (1732-1814?). They were soon adopted by English silversmiths, most notably Matthew Boulton and John Fothergill who show a design for them in their pattern books (K. Quickenden, *The Silver Society Journal*, 'Lyon-faced candlesticks and Candelabra', vol. 11, Autumn 1999, pp. 196-210).

Other examples in silver include a pair marked for Chester, 1768 (M. Ridgway, *Chester Silver 1727-1837*, 1985, pl. 34) and a set of four marked for Chester, 1769 (Sotheby's House Sale, Scawby Hall, 11 April 2002, lot 217). Ormolu examples, either by Gouthire or Matthew Boulton, are known in many English collections such as the set of four at Woburn Abbey, Bedfordshire (illustrated in situ on a bureau plat and cartonier by Montigny and a commode by Weisweiler in A. Pradère, *French Furniture Makers*, London, 1989, p.304). A further pair of candelabra with stems following this pattern was sold at Christie's London, 19 June 1980, lot 5 by the executors of the late Countess of Sefton and are now in the Walker Art Gallery, Liverpool. They are almost certainly identifiable as one of the two pairs of lion-faced candlesticks bought by the 1st Earl of Sefton at Christie's sale of Boulton and Fothergill's stock (11-13 April 1771) thus making them the only examples in ormolu that can definitively be considered the work of Matthew Boulton.





278

A PAIR OF GEORGE III SILVER MEAT-DISHES FROM THE WATKIN WILLIAMS-WYNN SERVICE ORDERED FOR 20 ST. JAMES'S SQUARE

LONDON, 1773, MAKER'S MARK IC, POSSIBLY FOR JOHN CARTER, AFTER A DESIGN BY ROBERT ADAM

Each oval, with an ovolo border above a further beaded border, engraved with a coat-of-arms, each marked on the reverse, further engraved with a number and scratchweight 'N° 5 72..' and 'N° 6 69-11-1/2' 18 in. (46 cm.) wide

134 oz. (4,152 gr.)

The arms are those of Sir Watkin Williams-Wynn, 4th Bt. (1749-1789).

(2)

£7,000-10,000

US\$11,000-15,000

€7,800-11,000

Sir Watkin Williams-Wynn, 4th Bt., and all aspects of his patronage of Robert Adam have been closely examined in recent years. In particular, his purchases of plate and his use of Adam as a designer of silver have been the subject of extensive research by Oliver Fairclough, curator of the National Museum of Wales in Cardiff, whose findings were published in *The Burlington Magazine* in June 1995. ('Sir Watkin Williams-Wynn and Robert Adam: Commission for Silver 1768-80', pp. 376-386).

It is clear that from an early age Sir Watkin was determined to patronize the leading artists and craftsmen of his day. Having succeeded to the title and the extensive family estates in north Wales and England at the age of six months, he enjoyed an unprecedented income, some £27,000 annually, on attaining his majority in 1770. At first Sir Watkin patronized the Royal silversmith, Thomas Heming, spending nearly £2,000 with him between 1765 and 1773. Among his purchases from Heming were the magnificent silver-gilt toilet service commissioned for his first wife Lady Henrietta Somerset, in 1769, and the well-known silver-gilt punch bowl designed by Robert Adam and made in 1771, both of which are now in the National Museum of Wales.

About this time Sir Watkin engaged the Adam brothers to design a town house for him in the purest neo-classical style at 20 St. James's Square, London. Over the course of the next five years the brothers provided a wealth of designs not merely for the architecture and decoration of the house, but also for its furniture and fittings including over twenty designs for silver. These drawings, together with approximately eighty others, are in the collection of the Sir John Soane Museum, London, and have recently been the subject of extensive study by Michael Snodin. The St. James's Square silver designs together form an entire dinner service in the mature Adam style, containing elements of the overall decorative scheme of the house. This "Great Table Service" comprised two pairs of soup tureens, candelabra, salt cellars, sauce boats, dishes and plates, much of it with the same ram's heads and decorative medallions that appear on the furniture and plasterwork designed for the "eating room".

The present pair of meat-dishes, as well as most of the rest of the service, is struck with the maker's mark IC which has traditionally been attributed to John Carter, though as the mark would have appeared in the volume of largeworker's marks entered at Goldsmiths' Hall between 1758-1773 which is missing, making a positive attribution impossible. Research by Oliver Fairclough into Sir Watkin Williams-Wynn's papers, preserved in the National Library of Wales, Aberystwyth, has shown that the "Great Table Service" was supplied by Joseph Creswell, described as a "toyman" who was one of the first tenants of the Adam brothers' Adelphi. Creswell is recorded by Grimwade as having entered a mark as a smallworker in 1767, while Heal refers to him as a 'goldsmith, corner of Adelphi, Strand' and the Parliamentary Report of 1773 refers to him as 'a goldworker'. William Wynn's poor paying habits resulted in Creswell becoming bankrupt shortly after the completion of the commission.

279

A GEORGE IV SILVER CUP AND COVER

MARK OF JOHN HOULE, LONDON, 1823

Campana-shape, chased with leaves and fruiting vines, on pedestal foot and with scroll handles, engraved with an inscription, marked near handle, on finial and cover bezel, in fitted oak case; together with a brass foghorn; and an English small marine chronometer, by Charles Young, No. 72, second quarter 19th century
14 in. (36 cm.) high
78 oz. (2,418 gr.)

The inscription reads 'To Montgomerie Hamilton Esq'. / COMMANDER OF THE HONORABLE EAST INDIA COMPANY'S SHIP DUNIRA / FROM COLONEL DALBIAC, AND THE OFFICERS, NON-COMMISSIONED OFFICERS, / AND PRIVATES, OF FOUR TROOPS OF HIS MAJESTY'S 4TH REG'T OF LIGHT DRAGOONS; / a small but sincere testimony of the high sense they entertained, of the friendly and gentlemanlike reception / which they met with on board that Ship, during their voyage from London to Bombay, in the early part of the Year 1822 / in the course of which they were made no less sensible of the kindness [sic] and consideration which was extended / to all ranks throughout the voyage, than of the extreme liberality with which their wants and their wishes / were either anticipated or attended to in every instance and upon every occasion'

(3)

£4,000-6,000

US\$5,900-8,800

€4,500-6,700



Captain Montgomerie Hamilton was born in Scotland circa 1781 and began his career in the service of the East India Company as a midshipman in the *Bombay Castle* in 1797-8. Remaining in her through several promotions, he was eventually given her command but left her for the *Dunira* in 1817 where he remained until retiring from the sea in 1833.

General Sir James Charles Dalbiac, K.C.H. joined the 4th Regiment of Light Dragoons in July 1793, within months of the outbreak of War with Revolutionary France, and was made Lieutenant in February 1794. Successively promoted Captain in 1798, Major in 1801 and Lieut.-Colonel in 1808, he fought in the Peninsular War from April 1809 and was present at the Battle of Talavera in July 1809. He served throughout the winter campaign of 1810 and subsequently commanded the regiment at various actions including the Battle of Salamanca. Made Colonel in June 1814, he was promoted Major-General in 1825 and finally Lieut.-General in 1838. For many years the Colonel of the 4th Light Dragoons, he also published a treatise for the instruction of young cavalry officers which he dedicated to the ['Grand Old'] Duke of York.



280

A GEORGE III SILVER EPERGNE

MARK OF THOMAS PITTS, LONDON, 1773

On four leaf-capped legs with openwork feet, connected by swags, with a central vase finial, supporting six branches, each with a later cut-glass bowl, with central bowl, marked on rim and on each branch

14¾ in. (37 cm.) high

52 oz. (1,607 gr.)

£5,000-8,000

US\$7,400-12,000

€5,600-8,900

**281****A SET OF FOUR GEORGE III SILVER ENTREE DISHES AND COVERS WITH OLD SHEFFIELD PLATE STANDS**

THE ENTREE DISHES AND COVERS WITH MARK OF THOMAS ROBINS, LONDON, 1803, THE STANDS APPARENTLY UNMARKED, CIRCA 1803

Oblong, with gadrooned rim and foliage and reed handles, the stands on bun feet, with part-wood handles, the covers engraved with a coat-of-arms, the dishes and stands with a crest, *marked on sides and cover, the handles unmarked*

the stands 13¼ in. (33.6 cm.) wide over handles

206 oz. (6,416 gr.)

The arms are those of Bain, presumably for Andrew Bain, Esq. (d.1827) of Hefleton, Dorset. (8)

£7,000–10,000

US\$11,000–15,000

€7,800–11,000

PROVENANCE:

Dr. Andrew Bain, (d.1827) and presumably by descent to his daughter and co-heir. Sarah Francis Bain, who married Thomas Hawkesworth (d.1881) in 1831, and then by descent.

282**A SILVER CENTREPIECE APPARENTLY UNMARKED**

In the George II style, formed as six leaf and rocaille cast feet rising to a fruiting grapevine cast canopy, with a central openwork bowl

19 in. (48.2 cm.) high

247 oz. (7,679 gr.)

£6,000–8,000

US\$8,800–12,000

€6,700–8,900

PROVENANCE:

with Kugel, circa 1980.

A similar example by George Wickes from the Leinster service is illustrated in *The Glory of the Goldsmiths*, London, 1989, p. 131, no. 94b.





283

THE CORONATION ROBES OF BARON AND BARONESS WOODBRIDGE

Comprising: a gilt-metal and silver-plated baron's coronet, *supplied by Ede & Ravenscroft, Chancery Lane*, a gilt-metal and silver-plated baroness' coronet, a baron's robe, *supplied by Ede & Ravenscroft, Chancery Lane* and a baroness' robe

(4)

£5,000–8,000

US\$7,400–12,000

€5,600–8,900

PROVENANCE:

Acquired by Arthur Charles Churchman, 1st Baron Woodbridge (1867–1949) and his wife Edith, daughter of J. A. Harvey, of London and Ipswich for the coronation of George VI.

Anonymous sale; Bonhams Oxford, 7 August 2007, lot 307.



284

THE CORONATION AND PARLIAMENTARY ROBES OF LORD ROSSMORE

Comprising: a parcel-gilt silver baron's coronet, *mark of Joseph Angell, London, 1820*; a baron's robe and a parliamentary robe

(3)

£1,500–2,500

US\$2,200–3,700

€1,700–2,800

PROVENANCE:

The robes probably Derrick, 4th and 5th Baron Rossmore (1853–1921)

Anonymous sale; Sotheby's Olympia, 19 May 2003, lot 201.

**285****THE CORONATION ROBES OF THE EARL AND COUNTESS OF TUNIS**

Comprising: an earl's coronet, *with maker's mark only for A. J. Strachan, London, circa 1838, supplied by Ede & Ravenscroft, Chancery Lane; a countess' coronet, mark of A. J. Strachan, London, 1838; an earl's robe, supplied by Adams & Ede, Fleet Street; a countess' robe, dress and mantle* (5)

£10,000–15,000

US\$15,000–22,000

€12,000–17,000

PROVENANCE:

The Earl of Norbury, according to a label in the earl's robe, probably for Hector John Toler, 2nd Earl of Norbury (1781–1839). Acquired by Harold Alexander, Earl Alexander of Tunis, (1891–1969) and his wife Lady Margaret Diana Bingham, daughter of the 5th Earl of Lucan (d.1969) for the coronation of H.M. Queen Elizabeth II. Anonymous sale; Sotheby's New York, 27 March 1996, lot 397.

**286****AN EDWARD VII SILVER-GILT DUCHESS' CORONET**

MARK OF SEBASTIAN GARRARD, LONDON, 1902

Of typical form, *marked near rim*

£1,200–1,800

US\$1,800–2,600

€1,400–2,000

PROVENANCE:

Anonymous sale; Christie's South Kensington, 30 November 2007, lot 18.

**287****AN EDWARD VIII PARCEL-GILT SILVER BARON'S CORONET**

LONDON, 1936, MAKER'S MARK F&P LTD.

Of typical form, *marked on edge*

£1,500–2,500

US\$2,200–3,700

€1,700–2,800

PROVENANCE:

Anonymous sale; Christie's South Kensington, 26 June 2007, lot 39.



288

VARIOUS PROPERTIES

288**HENRY BONE, R.A. (BRITISH, 1755-1834)**

John Gawler (1727-1803), in red jacket and waistcoat with gold buttons, fine linen shirt, knotted cravat, holding a quill in his right hand and resting his arm on a book positioned upon a table

signed 'HBone' (mid-right) and signed, dated and inscribed in full on the counter-enamel 'John Gawler Esq'. / London / Sep: 1820. / Painted by Henry Bone R.A. / Enamel = painter To His / Majesty after The Original / by the late Sir Sir Joshua Reynolds' enamel on copper

rectangular, 5 x 4 in. (126 x 101 mm.), gilt-wood frame with patinated metal matting surrounded by acanthus leaf border

£2,000-3,000

US\$3,000-4,400
€2,300-3,300**PROVENANCE:**

Christie's, London, 27 March 1984, lot 191.

LITERATURE:

R. Walker 'Henry Bone's Pencil Drawings in the National Portrait Gallery', *The Walpole Society*, LXI, London, 1999, p. 326, no. 213.

John Gawler was a Solicitor of the Inner Temple who resided at Ramridge House, Hampshire. He married Caroline Bellenden, eldest daughter of John, 3rd Lord Bellenden, on 18 March 1760. Gawler sat to Reynolds in 1776 and 1777. The prototype for Bone's work was a portrait of Gawler by Sir Joshua Reynolds, c.1777, originally with a companion portrait of Caroline, in the collection of the Duchess of Roxburghe at Floors Castle. Bone's preparatory sketch from 1820 bears the inscription 'after the original by S^r J. Reynolds for Mr Ker April 1820', and is held in the archive collection of the National Portrait Gallery, London, inv. no. D17358. Bone also made sketches from Reynolds's double portrait of Henry Gawler and John Bellenden Gawler



289

(later Ker) in the same year (NPG inv. no. D17359); Bone's copy in enamel of this portrait was sold Christie's, London, 7 December 2004, lot 121. For more information see R. Walker, *op. cit.* p. 326, nos. 213-214. The National Portrait Gallery also holds a mezzotint version of John Gawler's portrait, dated 1777, by John Raphael Smith (1752-1812) after Sir Joshua Reynolds (inv. no. D2424).

289**HENRY PIERCE BONE (BRITISH, 1779-1855)**

A gentleman, in fox fur-lined black robe, fur vest, white shirt, brown leather four-cornered hat, wavy auburn hair signed and dated on the counter-enamel 'Parmegiano / Painted by Henry Pierce / Bone after a picture by him / self, in the Collection of / Jos. Neeld Esq.' MP &c &c. / July 1852.'

enamel on copper octagonal, 3 1/2 x 3 in. (89 x 76 mm.), rectangular gilt-wood frame with octagonal mount and bevelled edges

£800-1,200

US\$1,200-1,800
€890-1,300

The Christie's sale catalogue of 13 and 14 March 1856, featuring over 170 works by Henry Pierce Bone from the artist's estate, lists two miniatures of 'Parmegiano, After Parmegiano. In the Collection of Jos. Neeld, Esq.' (lots 46 and 59).

Joseph Neeld, M.P. (c. 1800-1856) used the vast inheritance bequeathed him by his uncle, the successful goldsmith Philip Rundell, to form a stunning collection of paintings. Neeld housed the collection at his No. 6 Grosvenor Square residence.

The present miniature is after Parmigianino's (1503-1540) *Portrait of an Unidentified Man*, possibly a collector of note, painted before 1524, now in the National Gallery, London (NG6441).



290

290**WILLIAM PATTEN, JR. (BRITISH, FL. 1810-1843)**

A pair of miniatures: a young gentleman, in blue frock coat with brass buttons, black waistcoat, white linen shirt with stand collar, white knotted cravat, two sapphire-set rings, curling dark hair, a book in his right hand; interior background; together with a young lady, in black dress, seated on blue and red shawl, long gold necklace with pendant, drop gold gem-set earrings, gem-set rings on her right hand; dark red velvet curtain background
the former signed and dated with a preparatory sketch on the backing paper 'W^m Patten Jun. / 1827'

on ivory

rectangular, he, $4\frac{1}{4} \times 3\frac{1}{4}$ in. (108 x 83 mm.); she, $4\frac{3}{8} \times 3\frac{5}{8}$ in. (111 x 84 mm.), gilt-wood frames with scrolled trophy motifs (2)

£1,000-1,500

US\$1,500-2,200

€1,200-1,700

291**PETER PAILLOU, JR. (BRITISH, C. 1757-AFTER 1831)**

A young lady, in lace-bodiced white dress, blue sash, blue stole, drop-pearl earrings, tortoiseshell clip in her upswept curling brown hair; sky background (unillustrated)

signed and dated 'P. Paillou. 1828.' (mid-right)

on ivory

oval, $3\frac{1}{8}$ in. (79 mm.) high, gilt-metal frame with foiled blue glass reverse

£600-800

US\$880-1,200

€670-890

PROVENANCE:

Sotheby's, London, 26 January 1976, lot 115 (part lot).

Sotheby's, Chester, 25 April 1989, lot 520.

Bonhams, London, 8 March 1993, lot 84.

149



292

292**RUSSIAN SCHOOL, CIRCA 1850**

A cityscape of St. Petersburg with view of St. Isaac's Cathedral, soldiers marching, figure groups including a boy with a dog, and horse-drawn carriages in the foreground; sunset background

on voile

oval, 5¼ in. (133 mm.) wide, gilt-metal easel stand mount with flower-centred scrolling foliage border

£2,000-3,000 US\$3,000-4,400
€2,300-3,300

Tsar Alexander I commissioned the architect, Auguste de Montferrand, to design St. Isaac's Cathedral in 1818. The completion of the dramatic Neoclassical dome and decorated interior, resplendent with granite columns, spanned forty years and finally reached completion in 1858. St. Isaac's faces the Mariinsky Palace and is flanked to the east by another of Montferrand's Empire buildings, the Lobanov-Rostovsky House, whose eight-column portico can be seen at the right of the present miniature. St. Isaac's served as the main cathedral of St. Petersburg until the October Revolution of 1917.

293**ENGLISH SCHOOL, 20TH CENTURY**

John Ruskin (1819-1900), in dark grey frock coat, grey tweed waistcoat, white shirt, gold shirt stud, gold watch chain, grey hair, beard and moustache; sunset background

on ivory

rectangular in oval mount, 4⅞ in. (124 mm.) high, dark blue velvet matting with oval gilt-wood border inset in rectangular gilt-wood shadow-box frame with brick red and *sablé* gold reeding

£2,000-3,000 US\$3,000-4,400
€2,300-3,300

The present miniature is based on a series of photographs taken of Ruskin by Elliott & Fry in 1882. For reproductions of the 1882 group of photographs, see J. Dearden, *John Ruskin: A Life in Pictures*, Sheffield, 1999, pp. 136 and 143.



293



294

294

ROBERT THORBURN, A.R.A.,
(SCOTTISH, 1818-1885)

A lady, in white *décolleté* dress with lace-trimmed neckline, ruffled sleeves, white gauze shawl, her dark centre-parted hair upswept in a chignon, seated in a moss-green velvet chair; burgundy damask curtain background

on ivory
rectangular, 6½ x 5 in. (166 x 126 mm.),
ormolu mount with *sablé* border
surrounded by c-scrolls, *rocaille* and
flowers, within a rectangular scarlet
velvet-lined morocco travelling case, the
exterior tooled with scrolling foliage

£800-1,200 US\$1,200-1,800
€890-1,300

295

SIR WILLIAM CHARLES ROSS, R.A.
(BRITISH, 1794/95-1860)

A lady, in white *décolleté* dress trimmed with white lace at neckline and cuff, gold buckled sash, fur-lined cloak across her lap, gold bracelet on her left arm, pink flowers adorning her dark upswept hair, holding a nosegay of flowers in her left hand, seated on a green ledge next to a terrier and dachshund on a tapestry covered table; curtain and classicizing portico background

on ivory
rectangular, 8½ x 6½ in. (215 x 165 mm.), pierced gilt-wood frame carved with fruits, flowers and foliage at the spandrels and centre of the four sides

£800-1,200 US\$1,200-1,800
€890-1,300



295



296

A GEORGE III SILVER TEA-URN

MARK OF JOHN WAKELIN AND WILLIAM TAYLOR, LONDON, 1791

Vase shaped, on plinth foot, chased with leaves and engraved with shell and foliage matted band, the spigot with ivory tap, engraved with a coat-of-arms, marked on base and cover, with scratchweight '119=0'

17 in. (43 cm.) high

gross weight 113 oz. (3,499 gr.)

The arms are those of Kemmes or Kemmis, possibly for Thomas Kemmis (1753-1823) of Kildare Street, Dublin, third son of Thomas Kemmis (1710-1774) of Shaen Castle, Queen's co.

£4,000-6,000

US\$5,900-8,800

€4,500-6,700

PROVENANCE:

Purchased by Thomas Kemmis from Messers Wakelin and Tayler in 1791.

LITERATURE:

John Wakelin and William Taylor Gentleman's Ledger, 1791-1801, folio 26 (VAM 18)

To a low antique shape tea vase with water leaves on the body and patura [sic] on the Plinth 119 [oz] - [dwt] 9/ [gr.] £53 11s

The order also included a smaller coffee urn of 48 ozs. and later in October of the same year 'an octagon teapot/ a stand for ditto / An octagon bell shaped sugar dish and ditto cream ewer' completing the service. The Ledger also records the cost of the engraving, the ivory taps or cock head, wooden chests and packing cases. It also lists the 'Duty at the Customs House' which points to the pieces being shipped perhaps to Dublin, supporting the identification as Thomas Kemmis (1753-1823) of Kildare Street, Dublin.



297

A GEORGE II SILVER SALVER

MARK OF EDWARD WAKELIN, LONDON, 1750

Shaped circular on lion's mask feet, with cast openwork vine, shell, mask and insect border, later engraved with a coat-of-arms, marked on the back, further engraved with scratchweight '157=6'

23¼ in. (59 cm.) diam.

153 oz. (4,744 gr.)

The arms are those of Dowdeswell.

£5,000-7,000

US\$7,400-10,000

€5,600-7,800

PROVENANCE:

The Trustees of the Dowdeswell Settled Estates and the Rev. G. Berens Dowdeswell, Pull Court, Bushley, Nr. Tewkesbury; Messers George Trollope & Sons and Moore & Sons, 11 January 1933, lot 570.

298 No Lot

299

A GEORGE III SILVER VENISON-DISH

MARK OF ROBERT CATTLE AND JAMES BARBER, YORK, 1810

Shaped oval and with gadrooned rim, on two ball feet, engraved with a coat-of-arms and crest, *marked underneath*

22½ in. (57 cm.) wide

122 oz. (3,779 gr.)

The arms are those of Barnard quartering Boldero presumably for Henry Boldero Barnard (1755-1815) of Cave Castle, Howden, co. York. He married Sarah (d.1832), daughter of Roger Gee (d.1778) in 1788.

£5,000-8,000

US\$7,400-12,000

€5,600-8,900

PROVENANCE:

Henry Boldero Barnard (1755-1815) of Cave Castle, Howden, co. York.

and then by descent to his grandson's widow

Sophia Letitia Barnard (d.1910).

Mrs. Barnard deceased, late of Cave Castle, near Beverley, co.

Yorks; Christie's London, 9 March 1911, lot 89 (£19 to Crichton).



300

A GEORGE II SILVER INKSTAND

MARK OF WILLIAM SOLOMAN, LONDON, 1757

Oblong, on leaf-capped feet, the gadrooned rim with shell angles, with two baluster containers, one cover pierced, the other plain, with central taperstick, *marked on base, pots and covers*

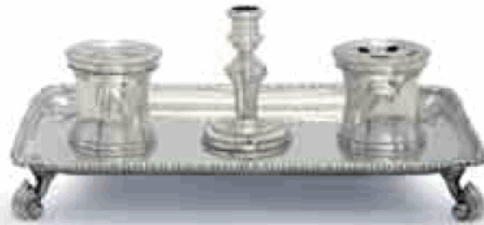
13¼ in. (34 cm.) wide

58 oz. (1,817 gr.)

£3,000-5,000

US\$4,400-7,300

€3,400-5,500



301

A PAIR OF GEORGE III SILVER DISHES

MARK OF ROBERT SHARP, LONDON, 1791

Kidney shaped and with gadrooned rim, engraved with the badge of the Prince of Wales, *each marked underneath and further numbered '1' and '4'*

12½ in. (31.5 cm.) wide

44 oz. (1,361 gr.)

(2)

£4,000-6,000

US\$5,900-8,800

€4,500-6,700

PROVENANCE:

Anonymous sale; Sotheby's, New York, 13 October 2007, lot 94.





302

A GEORGE III SILVER VEGETABLE DISH AND COVER

MARK OF PAUL STORR, LONDON, 1803

Circular, with gadrooned rim and drop-ring handles, the cover with reeded handle, later engraved with crest below baron's coronet, *marked on side, handles and cover*

9 in. (23 cm.) diam.

47 oz. (1,469 gr.)

The crest is that of Baring for the Barons Ashburton.

£2,000–3,000

US\$3,000–4,400

€2,300–3,300

PROVENANCE:

Presumably Alexander, 1st Baron Ashburton (1774–1848) and then by descent to the second wife and widow of Francis, 5th Baron Ashburton (1866–1938), Frances (d.1959), daughter James Caryll Donnelly of New York.

Frances, Lady Ashburton; Christie's London, 15 February 1939, lot 28, a pair (£13 to Comyns).

303

A SET OF FOUR GEORGE III SILVER SALT-CELLARS

MARK OF PHILLIP RUNDELL, LONDON, 1819

Each circular and on lion mask-capped paw feet, applied with foliage and flower swags, with shell and rocaille rim, engraved with a crest, *each marked underneath*

3½ in. (8.7 cm.) diam.

27 oz. (840 gr.)

(4)

£3,000–5,000

US\$4,400–7,300

€3,400–5,500



*304

A GEORGE IV SILVER-GILT COFFEE-JUG

MARK OF PAUL STORR, LONDON, 1829

Fluted pear-shape, chased with strapwork, the handle with wood insulators, engraved with crest below earl's coronet, *marked on base, handle and cover, the base stamped 'STORR & MORTIMER 97' and engraved 'N° 3 21"0'*

9½ in. (24 cm.) high

gross weight 21 oz. (660 gr.)

The crest is that of Stopford for the Earls of Courtown, possibly for James, 3rd Earl of Courtown K.P. (1765–1835).

£3,000–5,000

US\$4,400–7,300

€3,400–5,500

A very similar example was sold Christie's New York, 26 October 2007, lot 129.

305

A GEORGE III SILVER-GILT SMOKER'S-COMPANION
 MARK OF BENJAMIN AND JAMES SMITH, LONDON, 1809

Of Roman lamp form, the top with cast vines, the detachable cover with foliage, with reeded snake handle, the spout engraved with initial 'A', *marked on base and cover*
 6 in. (15.2 cm.) long
 9 oz. (292 gr.)

£4,000-6,000

US\$5,900-8,800
 €4,500-6,700



306

A GEORGE III SILVER KETTLE, STAND AND LAMP
 MARK OF PAUL STORR, LONDON, 1794, THE LAMP COVER WITH MARK
 OF JOHN PARKER AND EDWARD WAKELIN, CIRCA 1770

Oval, with leather-covered handle, the stand with reeded legs and paw feet, each engraved with crest below earl's coronet, *marked on kettle, cover, stand, lamp and lamp cover*
 14½ in. (37 cm.) high
 gross weight 49 oz. (1,524 gr.)

£2,000-3,000

US\$3,000-4,400
 €2,300-3,300

PROVENANCE:

The Estate of Samuel J. Campbell; Christie's New York, 11 February 1982, lot 153.

307

A GEORGE III SILVER-GILT SEAL-BOX
 MARK OF PAUL STORR, LONDON, 1817

Circular, the hinged cover with oak leaf and acorn border, the centre cast and chased with the Royal arms, *marked underneath and on cover bezel*
 7 in. (17.5 cm.) diam.
 21 oz. (657 gr.)

£5,000-8,000

US\$7,400-12,000
 €5,600-8,900





308

A VICTORIAN PARCEL-GILT SILVER CAGE-WORK CUP AND COVER

MARK OF JOHN SAMUEL HUNT, LONDON, 1848

In the Charles II style, cylindrical and on lion paw and ball feet, the body and cover each with foliage scroll and bird sleeve, with two handles, engraved twice with a crest, *marked near rim, underneath, on handles, inside cover and on sleeves, the base further stamped 'HUNT & ROSKELL LATE STORR MORTIMER & HUNT' and numbered '3800'*

7¼ in. (19.6 cm.) high

47 oz. (1,473 gr.)

The crest is that of Tryon.

£3,000–5,000

US\$4,400–7,300
€3,400–5,500

309

A VICTORIAN SILVER AND CUT-GLASS DESSERT-STAND

MARK OF FREDERICK ELKINGTON, BIRMINGHAM, 1870

Oval and on four winged panther-capped hoof-fee, the rim chased with palmettes, with a conforming cut-glass bowl, *marked on the wings of each figure*

13 in. (33 cm.) wide

56 oz. (1,744 gr.)

£3,000–5,000

US\$4,400–7,300
€3,400–5,500



310

A PAIR OF GEORGE V SILVER WALL-SCONCES
 MARK OF LIONEL ALFRED CRICHTON, LONDON, 1919

With plain backplates, engraved with a coat-of-arms, marked on backs and sockets, the backs stamped 'CRICHTON BROS LONDON & NEW YORK'

11¼ in. (30 cm.) high

31 oz. (951 gr.)

The arms are those of Gilbert impaling Le Poer Trench quartering Power, for Lt. Cdr. Walter Raleigh Gilbert, R.N. (d. 1977) and his wife Lady Beryl Franziska Kathleen Bianca (1893-1957), daughter of William, 5th Earl of Clancarty, (1868-1929), whom he married in 1917. Following their divorce in 1927 she married in 1931 as her third husband Francis Edward Selby Groves, of Westfield, Leasingham, Sleaford, Lincolnshire. (2)

£3,000-5,000

US\$4,400-7,300
 €3,400-5,500





THE PROPERTY OF THE LATE DAVID BARTON
THE PROCEEDS WILL BENEFIT EQUALLY SHAARE MEDICAL
CENTER AND THE WEIZMANN INSTITUTE OF SCIENCE

311

A PAIR OF GEORGE II SILVER CANDLESTICKS

MARK OF GEORGE BASKERVILLE AND WILLIAM SAMPEL, LONDON, 1754

Each cast and chased with flowers and foliage, with detachable
nozzle, the base and nozzle each engraved with a crest, *marked*
under base and on socket

10¼ in. (27.3 cm.) high

55 oz. (1,720 gr.)

(2)

£3,000–5,000

US\$4,400–7,300

€3,400–5,500

VARIOUS PROPERTIES

***312**

A VICTORIAN SILVER-MOUNTED GLASS CLARET-JUG

MARK OF WILLIAM JAMES HORNBY, LONDON, 1900

The mounts cast and chased as a bear's head, with glass eyes, the
body tapering fluted, *marked on neck and on back of head*
8½ in. (21.5 cm.) high

£4,000–6,000

US\$5,900–8,800

€4,500–6,700



THE PROPERTY OF THE WORSHIPFUL COMPANY OF TIN PLATE
ALIAS WIREWORKERS

313

A VICTORIAN SILVER-GILT CUP

MARK OF CHARLES FREDERICK HANCOCK, LONDON, 1872

Vase shaped, chased with foliage, with scroll handles, one side
with plaque depicting two putto at play, the other later engraved
with coat-of-arms and inscription, *marked near rim, the foot further*
engraved 'HANCOCK & C^o 39 BRUTON S^t LONDON', in fitted

mahogany finish case

16 in. (41 cm.) high

82 oz. (2,565 gr.)

The arms are those of the Worshipful Company of Tin Plate
Workers alias Wireworkers.

The inscription reads *'The Worshipful Company of Tin Plate
Workers alias Wire Workers of the City of London Presented by Harold
C. Hobbs Esq.'*

£1,500–2,500

US\$2,200–3,700

€1,700–2,800





VARIOUS PROPERTIES

314**A WILLIAM IV SILVER-SOUP TUREEN AND COVER**

MARK OF EDWARD, EDWARD, JOHN AND WILLIAM BARNARD, LONDON, 1835, THE HANDLE MARK OF ROBERT GARRARD, LONDON, 1827

Shaped oval on leaf and scroll feet, chased with foliage scrolls, with two openwork handles, the cover with detachable handle, engraved with a crest and motto, *marked on base, cover and finial*
 18½ in. (47 cm.) wide
 154 oz. (4,774 gr.)

The crest is that of Townshend, possibly for John Townshend of Trevallyn co. Denbigh (1791-1861).

£5,000-7,000

US\$7,400-10,000

€5,600-7,800

**315****A SET OF TWELVE ELIZABETH II SILVER-GILT GOBLETS**

MARK OF STUART DEVLIN, LONDON, 1968

Tapering cylindrical, applied overall with textured finish, on spreading base, *each marked on side*

7½ in. (19 cm.) high

110 oz. (3,430 gr.)

(12)

£6,000-8,000

US\$8,800-12,000

€6,700-8,900

316**TWO GEORGE IV SILVER STRAWBERRY-DISHES**

MARK OF ROBERT GAINSFORD, SHEFFIELD, 1828

One oval with two branch handles, the other shaped circular and with branch handle, each chased as a leaf, *each marked near handle*
 12 in. (30.5 cm.) wide and smaller

38 oz. (1,173 gr.)

(2)

£2,000-3,000

US\$3,000-4,400

€2,300-3,300



317

A VICTORIAN SILVER-GILT COPY OF THE PORTLAND VASE

MARK OF ELKINGTON, BIRMINGHAM, 1896

Realistically modelled, chased with classical scenes on textured ground, *marked near rim, the base further stamped 'Elkington & Co. Ltd. / 22 Regent St. London'*

9¾ in. (25 cm.) high

69 oz. (2,135 gr.)

£6,000–8,000

US\$8,800–12,000

€6,700–8,900

The 'Portland Vase' is a celebrated masterpiece of Roman glass dating from the reign of the Emperor Augustus (27BC-14AD) which arrived at the British Museum in 1810. Discovered in 1582, south-east of Rome inside a sarcophagus of a large burial chamber, this remarkable blue-black glass vase with bas-reliefs of white cameo figures was known to Roman tourists in the seventeenth and eighteenth centuries as the 'Barbarini Vase' because of its ownership by that family.

The renowned antiquarian Sir William Hamilton acquired the vase in the 1780s, selling it on to the Duchess of Portland. Described by the diarist Horace Walpole as '*perfectly sober, and intoxicated only by empty vases*', the Duchess installed the vase in her Portland Museum, Whitehall, in 1784. Following her death, the Duchess's son acquired the vase and loaned it to Josiah Wedgwood who produced ceramic copies. It gained further renown when published in Henry Moses's *Collection of Antique Vases, etc. from Various Museums and Collections* of 1814. Although entrusted to the British Museum for safekeeping, in 1845 the Portland Vase was smashed into some 200 pieces by a madman. The vase subsequently underwent a series of restorations and remains one of the best known exhibits at the British Museum.



160



318

AN IMPORTANT AUSTRALIAN THREE-PIECE SILVER TEA-SERVICE

MARK OF ALEXANDER DICK, SYDNEY, NEW SOUTH WALES, CIRCA 1830

Each piece part-fluted oblong and on four bun feet, with gadrooned rims, the cream jug and sugar bowl with leaf-capped handles, the teapot with ivory insulated shell-capped handle, with fluted finial, the teapot engraved with a crest, the teapot marked underneath 'DICK', castle twice, anchor and letter D, the sugar bowl and cream jug each marked near rim with maker's mark 'A.D', anchor, letter D, and 'N.S.W'

the teapot 10¼ in. (27.5 cm.) long
gross weight 48 oz. (1,487 gr.)

The crest is that of Prendergast.

(3)

£7,000-10,000

US\$11,000-15,000

€7,800-11,000

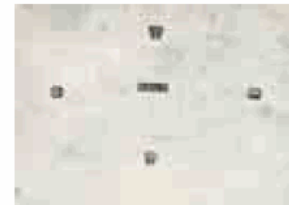
PROVENANCE:

The early history of the service, before it entered the family of the current owner circa 1870, is sadly not known, though one interesting possibility is that the service was among the 637 lots of mainly jewellery, watches and clocks which were sold at auction when Dick's wife wound up the business in 1846. It could possibly have been acquired at that time by a member of the Prendergast family, whose crest is engraved on the teapot, and subsequently acquired by the Saunders family, whose name is engraved under the teapot, in the 1860s or 1870s.

By family tradition acquired by John M. Saunders, who is recorded in the Post Office Directory of 1872 as 'Bank Manager, Bank of New South Wales, High Street, Maitland,' and by descent to his daughter

Cecily Mary Anne Saunders (b.1847) who married Dr. John Pierce who was killed in a pony and trap accident, and by descent to their daughter

Ethel Frances Margaret (1874-1948), great grandmother of the present owner.



Detail of marks from teapot

Alexander Dick (c.1791-1843) was born in Scotland into a family with presumed connections to the Scottish silver trade in the form of the firms Dick & Robertson or Dick & McPherson. Dick emigrated to Australia, arriving as a free settler in Sydney in October 1824 and by April 1826 was advertising a business at 104 Pitt Street.

By 1828 he is recorded in a census as employing two silversmiths, two jewellers and a servant girl, and soon at least six other craftsmen as well as a new premises at 6 Williams Place, George Street. It was at George Street where Dick was accused and convicted of receiving twelve silver spoons which had been stolen from the colonial secretary Alexander McLeay, resulting in a prison sentence of seven years, though he was pardoned in February 1833.

Much of his existing work is in the form of flatware but he was also responsible for domestic holloware, such as the present tea-service and another, nearly identical example, made for George Allen (1800-1877), New South Wales' first Australian-trained colonial solicitor and now in the collection of the National Gallery of Australia (Accession no. NGA 79.2305.1-3).

The crest of an antelope's head couped is listed for the families of Dorrell, Dunning, Green, Grumstead, Prendergast, Randall, Randolph and Scholten. However a search for these names in *A General Muster of New South Wales*, 1822, printed by the Society of Australian Genealogists in 1988 only produces the name Pendergast (presumably a mistake for Prendergast) amongst those listed as not being convicts or freed convicts. There is an entry in *Burke's Colonial Gentry* for Robert Henry Prendergast who was born in 1837 at Ardfinan, co. Tipperary.

END OF SALE

INDEX

A

Andrews, Samuel 258
 APD 101
 Autissier, Louis-Marie 135

B

Bache, J. 211
 Barnard, E., E., J. and W. 314
 Barry, John 255, 272
 Baskerville, G. and Sampel, W. 311
 Benholme, R. of 205
 Berny d'Ouville, Charles 134
 BI 100
 Biennais, M. G. 120-123, 125
 Bogle, John 254
 Bone, Henry 288
 Bone, Henry Pierce 289
 Bossard 106
 Boulton, M. and Fothergill, J. 277
 Braganza, Catherine of 191
 Bruglocher, J. J. 94
 Bryan, Anne 256
 Buck, Frederick 261
 Burr, Daniel & Elizabeth 226
 Burr, Lt. Gen. Daniel 263
 Burr, Lucy, *née* Parry 268
 Büsch 96

C

Campbell, Mary, *née* Bellenden 217
 Carnarvon, Henry, 2nd Earl of 265
 Carriera, Rosalba 221
 Carter, J. 278
 Cattle, R. and Barber, J. 209
 CC, tree between 177
 Charles I, King 187-188, 192
 Charles II, King 188, 191, 198-200
 Chatria, R. 172
 Chinnery, George 256, 266
 Coaci, V. 103
 Cooke, R. 244
 Cormick, M. 251
 Cosway, Richard 270
 Crichton, L. A. 310

D

Daffinger, Moritz Michael 143
 Damböck, Miss 141
 Daniel, Joseph or Abraham 252
 Daroux, Antoine 157
 Davall, Elizabeth 226
 Devlin, S. 315
 Dey, C. 32
 Dick, A. 318
 Dittrich, H. 108
 Dixon, Nicholas 222
 Downman, John 271
 Duras, Duc de 129

E

Eglinton, Countess of 254
 Elkington 317
 Elkington, F. 309

F

Fogelberg, A. 173
 Forster, Thomas 227
 FR, scallop above and below 176
 France, J. 132
 France, King Louis XIV of 218
 Frisbee, W. 276

G

Gainsford, R. 316
 Garrard, S. 286
 Garthorne, G. 210
 Gawler, John 288
 Gibson, Richard 201
 Godfrey, E. 207, 214
 Gordon, Miss 230
 Graff, J. C. A. 95
 Guérin, Christophe 131
 Guérin, Jean-Urbain 133
 Guidon, Gide & Blondet 146

H

Haase, C. G. 37
 Hamilton, J. 250
 Hancock, C. F. 313
 Harvey, Thomas 221
 Haskins, R. 226
 Heiden, T. 152
 Henrietta Maria, Queen 188
 HH conjoined, device below 34
 Hornby, W. J. 312
 Houle, J. 279
 Huaud, Pierre II 203
 Hunt, J. S. 308

I

I over PM 33
 IL, mullet above 209

J

Jauner, F. 109
 Jones, E. 241
 Jonson van Ceulen, Cornelis 194

K

Keller, G. 107
 Ker, J. 183
 Kern, Matthäus 229

L

Langlois, N. M. 127
 Leferre, Alexander-Jean-Marie 72
 Lens, Bernard 224-225
 Lisonnet, Claude 161
 Lohr and Steinicken 154
 Louis XIV, King of France 218

M

Machéra, Ferdinand 140
 Mackintosh, Captain 228
 Mansion 136
 Marguerit, Nicolas 159
 Mary II, Queen 190
 Mee, Mr 228
 Mesgrigny, Marquise de 137
 Meuret, François 137
 Meyer, C. L. 35
 Meyer, Jeremiah 269
 Michellson, J. 182
 Mirbel, Aimée-Zoé-Lizinka de 129
 Montgomerie, S., *née* Kennedy 254
 Morris, Elizabeth 233
 Morris, Mrs Valentine 234
 Müllner, G. 29
 Murray, Mrs 232

N

Naudin, F. D. 124

O

Odiot 104

P

Pagès, Faustine 137
 Paillou Jr., Peter 291
 Parent, J. 264
 Parker, J. and Wakelin, E. 242
 Parmigianino 289
 Patten Jr., William 290
 Peter, Emanuel Thomas 142
 Petitot, Jean 218
 Pieter, Franz 170
 Pindray d'Ambelle 161
 Pitt, William, The Younger 257
 Pitts, T. 280
 Plimer, Andrew 265, 273-274
 Poland, Augustus, King of 203
 Porchester, Lord 265
 Puiforcat, E. 105

R

Robins, T. 281
 Rollos, P. 213
 Romer, E. 243
 Ross, Sir W. C. 295
 Rundell, P. 275, 303
 Ruskin, John 293

S

Saar, Karl von 139
 Saler, F. C. 30
 Satzger, J. M. 31
 Saxony, Friedrich A., Elector of 203
 Schmeidler, Carl Gottlob 138
 Schwager, J. Richard 141
 Schwarz-Semborn, Freifrau von 141
 Scouler, James 253
 Sharp, R. 301
 Shelley, Samuel 267
 Shute, W. 178-180
 Signac, Pierre 220
 Smart, John 228, 230-234, 263, 268
 Smith, B. and J. 305
 Smith, J. 208
 Solomon, W. 300
 Spencer, Gervase 270
 Stevenson, A. 212
 Storr, P. 302, 304, 306-307
 Strachan, Alexander James 164, 169
 Sy and Wagner 155
 Symonds, P. 215

T

Thelott, I. 26
 Thompson, Mrs 256
 Thorburn, Robert 294
 Treffer, J. C. 39

V

Violet, Pierre-Noël 267

W

Wakelin, E. 297
 Wakelin, J. and Taylor, W. 296
 Weienmayr, H. 27
 Weishaupt, C. M. & Söhne 149
 Wellesley, Arthur 264
 Wellington, 1st Duke of 264
 White, F. 246
 Whitmore, Thomas 225
 Willaume, D. 239
 William III, King 188-190, 192
 Winter, J. C. 38
 Wirgman, J. 174
 Woodville, William 269, 272

Z

Zincke, Christian Friedrich 216-217

IMPORTANT NOTICES

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its lot number.

On occasion, Christie's has a direct financial interest in lots consigned for sale, which may include guaranteeing a minimum price or making an advance to the consignor that is secured solely by consigned property. Such property is identified in the catalogue with the symbol Δ next to the lot number. This symbol will be used both in cases where Christie's holds the financial interest on its own, and in cases where Christie's has financed all or part of such interest through third parties.

When a third party agrees to finance all or part of Christie's interest in a lot, it takes on all or part of the risk of the lot not being sold, and will be remunerated in exchange for accepting this risk. The third party may also bid for the lot. Where it does so, and is the successful bidder, the remuneration may be netted against the final purchase price. If the lot is not sold, the third party may incur a loss. Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest at the front of the catalogue."

ALL DIMENSIONS ARE APPROXIMATE CONDITION

Christie's catalogues include references to condition only in descriptions of multiple works (such as prints, books and wine). For all other property, only alterations or replacement components are listed.

Please contact the Specialist Department for a condition report on a particular lot. The nature of the lots sold in our auctions is such that they will rarely be in perfect condition, and are likely, due to their nature and age, to show signs of wear and tear, damage, other imperfections, restoration or repair. Any reference to condition in a catalogue entry will not amount to a full description of condition.

Condition reports are usually available on request, and will supplement the catalogue description. In describing lots, our staff assess the condition in a manner appropriate to the estimated value of the item and the nature of the auction in which it is included. Any statement as to the physical nature or condition of a lot, in a catalogue, condition report or otherwise, is given honestly and with appropriate care. However, Christie's staff are not professional restorers or trained conservators and accordingly any such statement will not be exhaustive. We therefore recommend that you always view property personally, and, particularly in the case of any items of significant value, that you instruct your own restorer or other professional adviser to report to you in advance of bidding.

PROPERTY INCORPORATING MATERIALS FROM ENDANGERED SPECIES

An export licence issued by the Department of the Environment will be required for the export of any item made of or incorporating (irrespective of percentage) animal material such as ivory, whalebone, tortoiseshell, rhinoceros horn etc., and this may take up to eight weeks to obtain. Clients are advised to check with the regulating body in the country of importation regarding any possible restrictions on the importation of items within this category – some countries have an absolute ban on the importation of certain materials. For example, the U.S. generally prohibits the importation of articles containing species that it has designated as endangered or threatened if those articles are less than 100 years of age.

3/9/08

163

EXPLANATION OF CATALOGUING PRACTICE

EXPLANATION OF CATALOGUING PRACTICE

The following expressions with their accompanying explanations are used by Christie's as standard cataloguing practice. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration.

PORTRAIT MINIATURES AND GOLD BOXES

Unless otherwise stated, miniatures are on ivory. Please see paragraph entitled PROPERTY INCORPORATING MATERIALS FROM ENDANGERED SPECIES.

The following expressions with the following meanings are used for cataloguing Lots:

"Mark of ..., 1725"

In our opinion either made in the workshop of the master or struck with his sponsor's mark prior to retailing between 19th May of the year specified and 18th May of the following year until 1660 and thereafter between 29th May of the year specified and 28th May of the following year until 1975 and thereafter between 2nd January of the year specified and 1st January of the following year. All other countries have varying dating systems.

"1725, mark ..."

In our opinion dated as in the first example and struck with an unidentified sponsor's mark as described.

"1725 ..."

In our opinion dated as in the first example struck with an illegible sponsor's mark or no sponsor's mark at all.

"Bearing ... marks for 1725"

In our opinion having either spurious or transposed marks.

"(... oz.)"

In our opinion weighing not less than the specified number of ounces Troy.

"(gross ... oz.)"

In our opinion weighing not less than the specified number of ounces Troy including any non-silver additions (e.g. wooden handles).

Descriptions of the metals conform with the Hallmarking Act 1973.

"Attributed to ..."

in our opinion probably a work by the artist in whole or in part.

"Studio of ..."

"Workshop of ..."

in our opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

"Circle of ..."

in our opinion a work of the period of the artist and showing his influence.

"Follower of ..."

in our opinion a work executed in the artist's style but not necessarily by a pupil.

"Manner of ..."

in our opinion a work executed in the artist's style but of a later date.

"After ..."

in our opinion a copy (of any date) of a work of the artist.

"Signed ..."

"Dated ..."

"Inscribed ..."

in our opinion the work has been signed/dated/inscribed by the artist. The addition of a question mark indicates an element of doubt.

"With signature ..."

"With date ..."

"With inscription ..."

in our opinion the signature/date/inscription/ stamp is by a hand other than that of the artist

164

EXPLANATION OF CATALOGUING PRACTICE

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to Authorship are made subject to the provisions of the CONDITIONS OF SALE.

SILVER

A GEORGE II SILVER CUP AND COVER

mark of Paul de Lamerie,
London, 1735

In Christie's opinion either made in the workshop of the master or struck with his sponsor's mark prior to retailing and hallmarked at the London Assay Office between May 29, 1735 and May 29, 1736. The date letter has usually, but not always, changed since the early 18th century on, or around, May 29. Prior to the 18th century, the date letter changed on various dates ranging from May 8 to August 3. Since 1975, the date letter has run from January 2 to January 1 of the subsequent year.

Other countries and English, Irish and Scottish provincial offices have varying dating systems.

A GEORGE II SILVER CUP AND COVER

circa 1735

In Christie's opinion made during the specified monarch's reign and unmarked or struck with illegible marks.

A GEORGE II SILVER CUP AND COVER

bearing transposed marks for London, 1735, with the mark of Paul De Lamerie

In Christie's opinion made during the specified monarch's reign and, in all probability, in the workshop of, or sponsored by, the maker cited, but with marks transposed from a previously hallmarked object. Where applicable the catalogue will note that these transposed hallmarks have been cancelled to bring them into conformity with modern English hallmarking laws.

Please note that the ounce weights given in this catalogue are troy ounces.

EXPLANATION OF CATALOGUING PRACTICE

The following expressions with their accompanying explanations are used by Christie's as standard cataloguing practice. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration.

EUROPEAN CERAMICS

A piece catalogued with the name of a factory, place or region without further qualification was, in our opinion, made in that factory, place or region (e.g. "A Worcester plate").

Buyers are recommended to inspect the property themselves. Written condition reports are usually available on request.

"A plate in the Worcester style"

In our opinion a copy or imitation of pieces made in the named factory, place or region.

"A Sèvres-pattern plate"

In our opinion not made in the factory, place or region named but using decoration inspired by pieces made therein.

"A Pratt-ware plate"

In our opinion not made in the factory, place or region named but near in the style or period to pieces made therein.

"A Meissen cup and saucer"

In our opinion both were made at the factory named and match.

"A Meissen cup and a saucer"

In our opinion both pieces were made at the factory named but do not necessarily match.

"Modelled by..."

In our opinion made from the original master mould made by that modeller and under his supervision.

"After the model by..."

In our opinion made from the original master mould made by that modeller but from a later mould based on the original.

"Painted by..."

In our opinion can properly be attributed to that decorator on stylistic grounds.

BUYING AT CHRISTIE'S

CONDITIONS OF SALE

Christie's Conditions of Sale and Limited Warranty are set out later in this catalogue. Bidders are strongly encouraged to read these as they set out the terms on which property is bought at auction.

ESTIMATES

Estimates are based upon prices recently paid at auction for comparable property, condition, rarity, quality and provenance. Estimates are subject to revision. Buyers should not rely upon estimates as a representation or prediction of actual selling prices. Estimates do not include the buyer's premium or VAT. Where "Estimate on Request" appears, please contact the Specialist Department for further information.

RESERVES

The reserve is the confidential minimum price the consignee will accept and will not exceed the low pre-sale estimate. Lots that are not subject to a reserve are identified by the symbol * next to the lot number.

BUYER'S PREMIUM

Christie's charges a premium to the buyer on the final bid price of each lot sold at the following rates: 25% of the final bid price of each lot up to and including £25,000, 20% of the excess of the hammer price above £25,000 and up to and including £500,000 and 12% of the excess of the hammer price above £500,000. Exceptions: Wine: 15% of the final bid price of each lot. VAT is payable on the premium at the applicable rate.

PRE-AUCTION VIEWING

Pre-auction viewings are open to the public free of charge. Christie's specialists are available to give advice and condition reports at viewings or by appointment.

BIDDER REGISTRATION

Prospective buyers who have not previously bid or consigned with Christie's should bring:

- Individuals: government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement.
- Corporate clients: a certificate of incorporation.
- For other business structures such as trusts, offshore companies or partnerships, please contact Christie's Credit Department at +44 (0)20 7389 2825 for advice on the information you should supply.

- A financial reference in the form of a recent bank statement or a reference from your bank in line with your expected purchase level. Christie's can supply a form of wording for the bank reference if necessary.
- Persons registering to bid on behalf of someone who has not previously bid or consigned with Christie's should bring identification documents not only for themselves but also for the party on whose behalf they are bidding, together with a signed letter of authorisation from that party.

To allow sufficient time to process the information, new clients are encouraged to register at least 48 hours in advance of a sale. Prospective buyers should register for a numbered bidding paddle at least 30 minutes before the auction. Clients who have not made a purchase from any Christie's office within the last two years and those wishing to spend more than on previous occasions, will be asked to supply a new bank reference. For assistance with references, please contact Christie's Credit Department at +44 (0)20 7389 2862 (London, King Street) or at +44 (0)20 7752 3137 (London, South Kensington).

REGISTERING TO BID ON SOMEONE ELSE'S BEHALF

Persons bidding on behalf of an existing client should bring a signed letter from the client authorising the bidder to act on the client's behalf. Please note that Christie's does not accept payments from third parties. Christie's can only accept payment from the client, and not from the person bidding on their behalf.

BIDDING

The auctioneer accepts bids from those present in the sale-room, from telephone bidders, or by absentee written bids left with Christie's in advance of the auction. The auctioneer may also execute bids on behalf of the seller up to the amount of the reserve. The auctioneer will not specifically identify bids placed on behalf of the seller. Under no circumstances will the auctioneer place any bid on behalf of the seller at or above the reserve. Bid steps are shown on the Absentee Bid Form at the back of this catalogue.

ABSENTEE BIDS

Absentee bids are written instructions from prospective buyer directing Christie's to bid on their behalf up to a maximum amount specified for each lot. Christie's staff will attempt to execute an absentee bid at the lowest possible price taking into account the reserve price. Absentee bids submitted on "no reserve" lots will, in the absence of a higher bid, be executed at approximately 10% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. The auctioneer may execute absentee bids directly from the rostrum, clearly identifying these as "absentee bids", "book bids", "order bids" or "commission bids". Absentee Bids Forms are available in this catalogue, at any Christie's location, or online at christies.com.

TELEPHONE BIDS

Telephone bids cannot be accepted for lots estimated below £2,000. Arrangements must be confirmed with the Bid Department at least 24 hours prior to the auction at +44 (0)20 7389 2658 (London, King Street) or +44 (0)20 7752 3111 (London, South Kensington). Arrangements to bid in languages other than English must be made well in advance of the sale date. Telephone bids may be recorded. By bidding on the telephone, prospective purchasers consent to the recording of their conversation.

SUCCESSFUL BIDS

While invoices are sent out by mail after the auction we do not accept responsibility for notifying you of the result of your bid. Buyers are requested to contact us by telephone or in person as soon as possible after the sale to obtain details of the outcome of their bids to avoid incurring unnecessary storage charges. Successful bidders will pay the price of the final bid plus premium plus any applicable VAT.

PAYMENT

Buyers are expected to make payment for purchases immediately after the auction. To avoid delivery delays, prospective buyers are encouraged to supply bank or other suitable references before the auction. Please note that Christie's will not accept payments for purchased Lots from any party other than the registered buyer.

Lots purchased in London may be paid for in the following ways: wire transfer, credit card: Visa and MasterCard only (up to £25,000), and cash (up to £5,000 (subject to conditions)), bankers draft (subject to conditions) or cheque (must be drawn in GBP on a UK bank; clearance will take 5 to 10 business days).

Wire Transfer: Lloyd's TSB Bank Plc City Office PO Box 217 72 Lombard Street, London

EC3P 3BT A/C: 00122710 Sort Code: 30-00-02 for international transfer, SWIFT LOYDGB2LCTY. For banks asking for an IBAN: GB81 LOYD 3000 0200 1727 10.

Credit Card: Visa and MasterCard only. A limit of £25,000 for credit card payments will apply. This limit is inclusive of the buyer's premium and any applicable taxes. Credit card payments at London sale sites will only be accepted for London sales. Christie's will not accept credit card payments for purchases made in any other sale site. The fax number to send completed CNP (Card Member not Present) authorisation forms to is +44 (0) 20 7389 2831. The number to call to make a CNP payment over the phone is +44 (0) 20 7752 3188. Alternatively, clients can mail the authorisation form to the address below.

Cash is limited to £5,000 (subject to conditions). Bankers Draft should be made payable to Christie's (subject to conditions).

Cheques should be made payable to Christie's (must be drawn in GBP on a UK bank; clearance will take 5 to 10 business days).

In order to process your payment efficiently please quote sale number, invoice number and client number with all transactions.

All mailed payments should be sent to: Christie's, Cashiers' Department, 8 King Street, St James's, London, SW 1Y 6QT. Please direct all inquiries to King Street Tel: +44 (0) 20 7389 2896 Fax: +44 (0) 20 7389 2863 or South Kensington Tel: +44 (0) 20 7752 3138 Fax: +44 (0) 20 7752 3143

VAT

Ω or †

VAT payable at 15% on hammer price and buyer's premium *

Ω or *

VAT payable at 5.001% on hammer price and at 15% on the buyer's premium

Ω or *

These lots have been imported from outside the EU for sale using a Temporary Importation procedure. Where a buyer of such a lot has registered an EU address but wishes to export the lot or complete the import into another EU country, he must advise Christie's immediately after the auction.

α Buyers from within the EU:

VAT payable at 15% on just the buyer's premium (NOT the hammer price).

Buyers from outside the EU:

VAT payable at 15% on hammer price and buyer's premium. If a buyer, having registered under a non-EU address, decides that the item is not to be exported from the EU, then he should advise Christie's to this effect immediately

(no symbol)

Auctioneers' Margin Scheme

In all other circumstances no VAT will be charged on the hammer price, but VAT payable at 15% will be added to the buyer's premium which is invoiced on a VAT inclusive basis.

Book Auctions

As above except:

(no symbol)

No VAT charged.

In all other circumstances no VAT will be charged on the hammer price, but VAT payable at 15% will be added to the buyer's premium which is invoiced on a VAT inclusive basis.

Wine Auctions

†

Stock offered duty-paid, but available in bond. VAT at 15% on hammer price and buyer's premium (wine only).

VAT Refunds

Refunds cannot be made where lots have been purchased from an address in the EU. Under all circumstances, lots must be exported outside the UK within 3 months, and proof of export provided to Christie's in the appropriate form. No refund will be processed where the total amount is less than £100 UK & EU private buyers cannot reclaim VAT. Christie's will charge £35 for each refund processed. In respect of Daggerted lots, Christie's are disallowed by HMCE from refunding the VAT on the buyer's premium under any circumstances. For detailed information please see the leaflet available, or email VAT_London@Christies.com

ARTIST'S RESALE RIGHT ("DROIT DE SUITE")

If a lot is affected by this right it will be identified with the symbol λ next to the lot number. The buyer agrees to pay to Christie's an amount equal to the resale royalty and we will pay such amount to the artist's collecting agent. Resale royalty applies where the Hammer Price is 1,000 Euro or more and the amount cannot be more than 12,500 Euro per lot. The amount is calculated as follows:

Royalty	For the portion of the Hammer Price (in Euro)
4.00%	up to 50,000
3.00%	between 50,000.01 and 200,000
1.00%	between 200,000.01 and 350,000
0.50%	between 350,000.01 and 500,000
0.25%	in excess of 500,000

Invoices will, as usual, be issued in Pounds Sterling. For the purpose of calculating the resale royalty the Pounds Sterling/Euro rate of exchange will be the European Central Bank reference rate on the day of the sale.

SHIPPING

It is the buyer's responsibility to pick up purchases or make all shipping arrangements. After payment has been made in full, Christie's can arrange property packing and shipping at the buyer's request and expense. Buyers should request an estimate for any large items or property of high value that require professional packing. A shipping form is enclosed with each invoice; alternatively buyers can visit www.christies.com/shipping to request a shipping estimate. For more information please contact the Shipping Department at +44 (0)20 7389 2712 or via ArtTransport_London@christies.com for both London, King Street and London, South Kensington sales.

EXPORT OF GOODS FROM THE EU

If you are proposing to take purchased items outside the EU the following apply:

Christie's Art Transport:

If you use Christie's Art Transport you will not be required to pay the VAT at the time of settlement.

Christie's VAT authorised Shipper:

If you use a Christie's VAT authorised shipper you will not be required to pay the VAT at the time of settlement.

Own Shipper:

VAT will be charged on the invoice, refundable by the VAT Department upon receipt of the appropriate official documents sent to us by your shipper.

Hand-Carried:

VAT will be charged on the invoice. This will be refunded by the VAT Department upon receipt of the appropriate official document.

* or Ω

Starred and Omega lots – A C88 can be obtained from Christie's Shipping Department. This document must be stamped by UK Customs on leaving the UK.

or †

Margin Scheme and Daggerted lots – Please obtain VAT Notice 4 07 from the Cashiers. This document must be stamped by UK Customs on leaving the UK.

Under all circumstances lots must be exported within 3 months of the date of sale, and proof of export provided on the appropriate form.

EXPORT/IMPORT PERMITS

Buyers should always check whether an export licence is required before exporting. It is the buyer's sole responsibility to obtain any relevant export or import licence. The denial of any licence or any delay in obtaining licences shall neither justify the rescission of any sale nor any delay in making full payment for the lot.

Christie's can advise buyers on the detailed provisions of the export licensing regulations and will submit any necessary export licence applications on request. However, Christie's cannot ensure that a licence will be obtained. Local laws may prohibit the import of some property and/or may prohibit the resale of some property in the country of importation. For more information, please contact Christie's Shipping Department at +44 (0)20 7389 2828 or the the Museums, Libraries and Archives Council: Acquisitions, Export and Loans Unit at +44 (0)20 7273 8269/8267.

AML 31/03/09

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms governing the legal relationship of Christie's and the seller with the buyer. You should read them carefully before bidding.

1. CHRISTIE'S AS AGENT

Except as otherwise stated Christie's acts as agent for the seller. The contract for the sale of the property is therefore made between the seller and the buyer.

2. CATALOGUE DESCRIPTIONS AND CONDITION

Lots are sold as described and otherwise in the condition they are in at the time of the sale, on the following basis.

(a) Condition

The nature of the lots sold in our auctions is such that they will rarely be in perfect condition, and are likely, due to their nature and age, to show signs of wear and tear, damage, other imperfections, restoration or repair. Any reference to a description in a catalogue entry will not amount to a full description of condition. Condition reports are usually available on request, and will supplement the catalogue description. In describing lots, our staff assess the condition in a manner appropriate to the estimated value of the item and the nature of the auction in which it is included. Any statement as to the physical nature or condition of a lot, in a catalogue, condition report or otherwise, is given honestly and with appropriate care. However, Christie's staff are not professional restorers or trained conservators and accordingly any such statement will not be exhaustive. We therefore recommend that you always view property personally, and, particularly in the case of any items of significant value, that you instruct your own restorer or other professional adviser to report to you in advance of bidding.

(b) Cataloguing Practice

Our cataloguing practice is explained in the Important Notices and Explanation of Cataloguing Practice, which appear after the catalogue entries.

(c) Attribution etc

Any statements made by Christie's about any lot, whether orally or in writing, concerning attribution to, for example, an artist, school, or country of origin, or history or provenance, or any date or period, are expressions of our opinion or belief. Our opinions and beliefs have been formed honestly and in accordance with the standard of care reasonably to be expected of an auction house of Christie's standing, due regard having been had to the estimated value of the item and the nature of the auction in which it is included. It must be clearly understood, however, that, due to the nature of the auction process, we are unable to carry out exhaustive research of the kind undertaken by professional historians and scholars, and also that, as research develops and scholarship and expertise evolve, opinions on these matters may change. We therefore recommend that, particularly in the case of any item of significant value, you seek advice on such matters from your own professional advisers.

(d) Estimates

Estimates of the selling price should not be relied on as a statement that this is the price at which the item will sell or its value for any other purpose.

(e) Fitness for Purpose

Lots sold are enormously varied in terms of age, category and condition, and may be purchased for a variety of purposes. Unless otherwise specifically agreed, no promise is made that a lot is fit for any particular purpose.

3. AT THE SALE

(a) Refusal of admission

Christie's has the right, at our complete discretion, to refuse admission to the premises or participation in any auction and to reject any bid.

(b) Registration before bidding

Prospective buyers must complete and sign a registration form with his or her name and permanent address, and provide identification before bidding. We may require the production of bank details from which payment will be made or other financial references.

(c) Bidding as principal

When making a bid, a bidder is accepting personal liability to pay the purchase price, including the buyer's premium and all applicable taxes, plus all other applicable charges, unless it has been explicitly agreed in writing with Christie's before the commencement of the sale that the bidder is acting as agent on behalf of an identified third party acceptable to Christie's, and that Christie's will only look to the principal for payment.

(d) Absentee bids

We will use reasonable efforts to carry out written bids delivered to us prior to the sale for the convenience of clients who are not present at the auction in person, by an agent or by telephone. Bids must be placed in the currency of the place of the sale. Please refer to the catalogue for the Absentee Bids Form. If we receive written bids on a particular lot for identical amounts, and at the auction these are the highest bids on the lot, it will be sold to the person whose written bid was received and accepted first. Execution of written bids is a free service undertaken subject to other commitments at the time of the sale and provided that we have exercised reasonable care in the handling of written bids, the volume of goods is such that we cannot accept liability in any individual instance for failing to execute a written bid or for errors and omissions in connection with it arising from circumstances beyond our reasonable control.

(e) Telephone bids

If a prospective buyer makes arrangements with us prior to the commencement of the sale we will use reasonable efforts to contact them to enable them to participate in the bidding by telephone but we do not accept liability for failure to do so or for errors and omissions in connection with telephone bidding arising from circumstances beyond our reasonable control.

(f) Currency converter

At some auctions a currency converter may be operated. Errors may occur in the operation of the currency converter. Where these arise from circumstances beyond our reasonable control we do not accept liability to bidders who follow the currency converter rather than the actual bidding in the saleroom.

(g) Video or digital images

At some auctions there may be a video or digital screen. Errors may occur in its operation and in the

quality of the image. We do not accept liability for such errors where they arise for reasons beyond our reasonable control.

(h) Reserves

Unless otherwise indicated, all lots are offered subject to a reserve, which is the confidential minimum price below which the lot will not be sold. The reserve will not exceed the low estimate printed in the catalogue. If any lots are not subject to a reserve, they will be identified with the symbol * next to the lot number. The auctioneer may open the bidding on any lot below the reserve by placing a bid on behalf of the seller. The auctioneer may continue to bid on behalf of the seller up to the amount of the reserve, either by placing consecutive bids or by placing bids in response to other bidders.

(i) Auctioneer's discretion

The auctioneer has the right to exercise reasonable discretion in refusing any bid, advancing the bidding in such a manner as he may decide, withdrawing or dividing any lot, combining any two or more lots and, in the case of error or dispute, and whether during or after the sale, determining the successful bidder, continuing the bidding, cancelling the sale or reoffering and reselling the item in dispute. If any dispute arises after the sale, then, in the absence of any evidence to the contrary the sale record maintained by the auctioneer will be conclusive.

(j) Successful bid and passing of risk

Subject to the auctioneer's reasonable discretion, the highest bidder accepted by the auctioneer will be the buyer and the striking of his hammer marks the acceptance of the highest bid and the conclusion of a contract for sale between the seller and the buyer. Risk and responsibility for the lot (including frames or glass where relevant) passes to the buyer at the expiration of seven calendar days from the date of the sale or on collection by the buyer if earlier.

4. AFTER THE SALE

(a) Buyer's premium

In addition to the hammer price, the buyer agrees to pay to us the buyer's premium together with any applicable value added tax. The buyer's premium is 25% of the final bid price of each lot up to and including £25,000, 20% of the excess of the hammer price above £25,000 and up to and including £500,000 and 12% of the excess of the hammer price above £500,000. Exceptions: Wine: 15% of the final bid price of each lot, VAT is payable at the applicable rate.

(b) Artist's Resale Right ("Droit de Suite")

If the Artist's Resale Right Regulations 2006 apply to the lot the buyer also agrees to pay to us an amount equal to the resale royalty provided for in those Regulations and we undertake to the buyer to pay such amount to the artist's collection agent. Lots affected are identified with the symbol  next to the lot number.

(c) Payment and ownership

The buyer must pay the full amount due (comprising the hammer price, buyer's premium and any applicable taxes or resale royalty) immediately after the sale. This applies even if the buyer wishes to export the lot and an export licence is, or may be, required. The buyer will not acquire title to the lot until all amounts due to us from the buyer have been received by us in good cleared funds even in circumstances where we have released the lot to the buyer.

(d) Collection of purchases

We shall be entitled to retain items sold until all amounts due to us, or to Christie's International plc, or to any of its affiliates, subsidiaries or parent companies worldwide, have been received in full in good cleared funds or until the buyer has performed any other outstanding obligations as we, in our sole discretion, shall require, including, for the avoidance of doubt, completing any anti-money laundering or anti-terrorism financing checks we may require to our satisfaction. In the event a buyer fails to complete any anti-money laundering or anti-terrorism financing checks to our satisfaction, Christie's shall be entitled to cancel the sale and to take any other actions that are required or permitted under applicable law. Subject to this, the buyer shall collect purchased lots within two calendar days from the date of the sale unless otherwise agreed between us and the buyer.

(e) Packing, handling and shipping

Although we shall use reasonable efforts to take care when handling, packing and shipping a purchased lot and in selecting third parties for these purposes, we are not responsible for the acts or omissions of any such third parties. Similarly, where we suggest other handlers, packers or carriers if so requested, our suggestions are made on the basis of our general experience of such parties in the past and we are not responsible to any person to whom we have made a recommendation for the acts or omissions of the third party concerned.

(f) Export licence

Unless otherwise agreed by us in writing, the fact that the buyer wishes to apply for an export licence does not affect his or her obligation to make payment immediately after the sale nor our right to charge interest or storage charges on late payment. If the buyer requests us to apply for an export licence on his or her behalf, we shall be entitled to make a charge for this service. We shall not be obliged to rescind a sale nor to refund any interest or other expenses incurred by the buyer where payment is made by the buyer in circumstances where an export licence is required.

(g) Remedies for non payment

If the buyer fails to make payment in full in good cleared funds within 7 days after the sale, we shall have the right to exercise a number of legal rights and remedies. These include, but are not limited to, the following:

- (i) to charge interest at an annual rate equal to 5% above the base rate of Lloyds TSB Bank Plc;
- (ii) to hold the defaulting buyer liable for the total amount due and to commence legal proceedings for its recovery together with interest, legal fees and costs to the fullest extent permitted under applicable law;
- (iii) to cancel the sale;
- (iv) to resell the property publicly or privately on such terms as we shall think fit;
- (v) to pay the seller an amount up to the net proceeds payable in respect of the amount bid by the defaulting buyer;
- (vi) to set off against any amounts which we, or Christie's International plc, or any of its affiliates, subsidiaries or parent companies worldwide, may owe the buyer in any other transactions, the outstanding amount remaining unpaid by the buyer;
- (vii) where several amounts are owed by the buyer to us, or to Christie's International plc, or to any of its affiliates, subsidiaries or parent companies worldwide, in respect of different transactions,

to apply any amount paid to discharge any amount owed in respect of any particular transaction, whether or not the buyer so directs;

- (viii) to reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
- (ix) to exercise all the rights and remedies of a person holding security over any property in our possession owned by the buyer, whether by way of pledge, security interest or in any other way, to the fullest extent permitted by the law of the place where such property is located. The buyer will be deemed to have granted such security to us and we may retain such property as collateral security for such buyer's obligations to us;
- (x) to take such other action as we deem necessary or appropriate.

If we resell the property under paragraph (iv) above, the defaulting buyer shall be liable for payment of any deficiency between the total amount originally due to us and the price obtained upon resale as well as for all reasonable costs, expenses, damages, legal fees and commissions and premiums of whatever kind associated with both sales or otherwise arising from the default. If we pay any amount to the seller under paragraph (v) above, the buyer acknowledges that Christie's shall have all of the rights of the seller, however arising, to pursue the buyer for such amount.

(h) Failure to collect purchases

Where purchases are not collected within two calendar days from the date of the sale, whether or not payment has been made, we shall be permitted to remove the property to a third party warehouse at the buyer's expense, and only release the items after payment in full has been made of removal, storage, handling, and any other costs reasonably incurred, together with payment of all other amounts due to us.

(i) Selling Property at Christie's

In addition to expenses such as transport, all consignors pay a commission according to a fixed scale of charges based upon the value of the property sold by the consignor at Christie's in a calendar year. Commissions are charged on a sale by sale basis.

5. LIMITED WARRANTY

In addition to Christie's liability to buyers set out in clause 2 of these Conditions, but subject to the terms and conditions of this paragraph, Christie's warrants for a period of five years from the date of the sale that any property described in headings printed in UPPER CASE TYPE (i.e. headings having all capital-letter type) in this catalogue (as such description may be amended by any saleroom notice or announcement) which is stated without qualification to be the work of a named author or authorship, is authentic and not a forgery. The term "author" or "authorship" refers to the creator of the property or to the period, culture, source or origin, as the case may be, with which the creation of such property is identified in the UPPER CASE description of the property in this catalogue. Only UPPER CASE TYPE headings of lots in this catalogue indicate what is being warranted by Christie's. Christie's warranty does not apply to supplemental material which appears below the UPPER CASE TYPE headings of each lot and Christie's is not responsible for any errors or omissions in such material. The terms used in the headings are further explained in Important Notices and Explanation of Cataloguing Practice. The warranty does not apply to any heading which is stated to

represent a qualified opinion. The warranty is subject to the following:

- (i) It does not apply where (a) the catalogue description or saleroom notice corresponded to the generally accepted opinion of scholars or experts at the date of the sale or fairly indicated that there was a conflict of opinions; or (b) correct identification of a lot can be demonstrated only by means of either a scientific process not generally accepted for use until after publication of the catalogue or a process which at the date of publication of the catalogue was unreasonably expensive or impractical or likely to have caused damage to the property;
- (ii) The benefits of the warranty are not assignable and shall apply only to the original buyer of the lot as shown on the invoice originally issued by Christie's when the lot was sold at auction;
- (iii) The original buyer must have remained the owner of the lot without disposing of any interest in it to any third party;
- (iv) The buyer's sole and exclusive remedy against Christie's and the seller, in place of any other remedy which might be available, is the cancellation of the sale and the refund of the original purchase price paid for the lot. Neither Christie's nor the seller will be liable for any special, incidental or consequential damages including, without limitation, loss of profits nor for interest;
- (v) The buyer must give written notice of claim to us within five years from the date of the auction. It is Christie's general policy, and Christie's shall have the right, to require the buyer to obtain the written opinions of two recognised experts in the field, mutually acceptable to Christie's and the buyer, before Christie's decides whether or not to cancel the sale under the warranty;
- (vi) The buyer must return the lot to the Christie's saleroom at which it was purchased in the same condition as at the time of the sale.

6. COPYRIGHT

The copyright in all images, illustrations and written material produced by or for Christie's relating to a lot including the contents of this catalogue, is and shall remain at all times the property of Christie's and shall not be used by the buyer, nor by anyone else, without our prior written consent. Christie's and the seller make no representation or warranty that the buyer of a property will acquire any copyright or other reproduction rights in it.

7. SEVERABILITY

If any part of these Conditions of Sale is found by any court to be invalid, illegal or unenforceable, that part shall be discounted and the rest of the conditions shall continue to be valid to the fullest extent permitted by law.

8. LAW AND JURISDICTION

The rights and obligations of the parties with respect to these Conditions of Sale, the conduct of the auction and any matters connected with any of the foregoing shall be governed and interpreted by the laws of England. By bidding at auction, whether present in person or by agent, by written bid, telephone or other means, the buyer shall be deemed to have submitted, for the benefit of Christie's, to the exclusive jurisdiction of the courts of the United Kingdom.

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30/03/09

169

A pair of George II white and polychrome-
japanned bureau-cabinets
signed by John Goding & William Rider
£500,000–800,000

Auction
4 June 2009

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SINCE 1766

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Marked Fabergé with the Imperial warrant, Moscow, 1908-1917,
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3½ in. (9.4 cm.) long

£50,000–70,000

Auction
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RUSSIAN ART

London, King Street, 9 June 2009

CHRISTIE'S
SINCE 1766

**AN ART DECO RUBY AND
DIAMOND NECKLACE, BY CARTIER**
Converts to form a brooch and a pair of
bracelets, London, 1936
Formerly the property of Lady Roseville
(1896-1966) and thence by descent
£100,000 - 150,000

Auction
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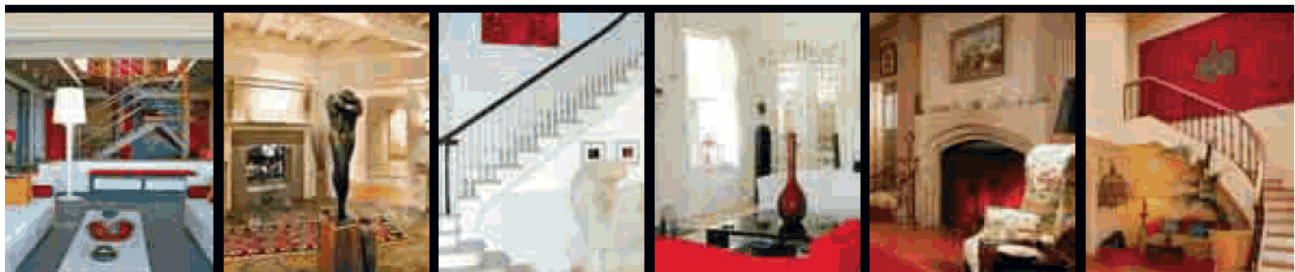
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CODE NAME: JUNO
SALE NUMBER: 7731

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally opens below the low estimate and advances in increments of up to 10%, subject to the auctioneer's discretion. Absentee bids that do not conform to the increments set below may be lowered to the next bidding interval.

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UKE1,000 to UKE2,000	by UKE100s
UKE2,000 to UKE3,000	by UKE200s
UKE3,000 to UKE5,000	by UKE200, 500, 800 (ie: UKE4,200, 4,500, 4,800)
UKE5,000 to UKE10,000	by UKE500s
UKE10,000 to UKE20,000	by UKE1,000s
UKE20,000 to UKE30,000	by UKE2,000s
UKE30,000 to UKE50,000	by UKE2,000, 5,000, 8,000 (ie: UKE32,000, 35,000, 38,000)
UKE50,000 to UKE100,000	by UKE5,000s
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